MEDELHAVSMUSEET

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EUROMED HERITAGE:
diversity and unity of Mediterranean culture

يوروميد هيريتاج:
نحوتنوّع وإئتلاف التراث الحضارى لحوض البحر المتوسط

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In long periods of human history, people living around the Mediterranean were united through cultural relations. Museums, university departments and related institutions specializing in Mediterranean history have a long tradition of debating and exchanging views on the history and character of these cultural relations, thus defying many difficulties arising from modern political and religious conflicts and creating an important basis for mutual understanding between cultures and peoples in Europe and the Mediterranean. Much more could and can be done along these lines provided that political will and financial conditions are considerably improved. The Euromed Heritage programme – funded by the EU and a product of the 1995 Barcelona Declaration – has been one such longed-for initiative.

The Medelhavsmuseet is therefore most happy to offer our journal *Medelhavsmuseet: Focus on the Mediterranean* as a platform to help heighten awareness of the multitude of important cooperation projects dealing with Mediterranean history and traditions, all of which have been initiated and made possible through Euromed Heritage. We further hope this volume will help broaden the understanding for the need for even more collaborative projects and studies on the cultural developments of modern European and Mediterranean cultures. The volume is a result of cooperation between the Medelhavsmuseet and information manager Francesca Predazzi from Regional Management, Support Unit of Euromed Heritage in Rome.

The Medelhavsmuseet is a state museum founded in 1954. It houses ancient and historical collections mainly from Greece, Italy, Cyprus, Egypt, Iran, Iraq, Syria, and Turkey, a large portion of which stems from Swedish excavations undertaken in the early 20th century. Since 1999 the Medelhavsmuseet has been part of the National Museums of World Culture.

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EUROMED HERITAGE

Benita Ferrero-Waldner
EU Commissioner for External Relations and European Neighbourhood Policy

Regional intercultural dialogue is one of the most innovative aspects of the partnership initiated by the Barcelona Process.

In addition to peace and stability and the creation of an area of shared prosperity through an economic and financial partnership and the gradual establishment of a free-trade area, the Process has a third objective: rapprochement between peoples through a social, cultural and human partnership aimed at encouraging understanding between cultures and exchanges between civil societies. Launched in 1998, the Euromed Heritage Programme was the first programme of the Euro-Mediterranean Partnership's social, cultural and human component. The Mediterranean is the cradle of many civilisations and its cultural heritage is part of our common heritage: we are all responsible for its conservation and development.

By giving each project space in this publication, the Medelhavsmuseet enables the reader to gauge the extent of the cultural diversity reflected by the Heritage Programme. This diversity permits the Programme to reach target groups as diverse as music lovers, marine archaeologists and embroiderers. It gives everyone an opportunity to reappropriate certain areas of their own heritage.

Beyond the cultural projects and those who implement and promote them, the programme also serves to mainstream the cultural dimension in our relations with partners and to pursue dialogue, a source of peace that lies at the heart of the Barcelona Process and runs like a leitmotif through our Mediterranean regional programmes. The fault lines that run through all societies are a daily reminder of the overriding need for intercultural dialogue and exchanges at every level. The need for such exchanges, for such dialogue is greater than ever.

يوروميد هيرتاج: التراث الحضارى المشترك لأوروبا وحوض البحر المتوسط

يعتبر الحوار الثقافى من اهم الجوانب الخلاقة التى نتجت عن مشروع برشلونة للشراكة بين الاتحاد الأوروبى ودول حوض المتوسط. زيادة على الاستقرار والسلام وخلق مناخ ملائم لتنمية الاقتصادية، يهدف المشروع تأسيس منطقة تجارة حرة فى المستقبل. الهدف الثالث للمشروع وهو خلق السياق للتفاهم المتبادل وتشجيعه بين الشعوب المختلفة من خلال الشراكة الاقتصادية والسياسية والبشرية، واعطاء دور هام للمجتمعات المدنية فى بلدان حوض المتوسط فى لتحقيق هذه الغاية.

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EUROMEDITERRANEAN RHETORIC OR REAL PARTNERSHIPS

Roberto Carpano
RMSU – Coordinator

I had the chance to attend one of the numerous events organised by Institutions on Euromed relations in a well-known European capital. The event presented the history and the background of Euromed bilateral co-operation relations for the last 20 years. In this scenario, I would like to present some changes and new directions of Euromed relations in the cultural domain. The drive is by all means positive, even if the risk of reinforcing the rhetoric is always present. Maybe 2005, declared year of the Mediterranean, will provide new horizons. And this will be up to us.

• **From stones to people.** A great deal of the past cooperative experiences focused on the restoration of sites, museum and temples with a typical top-down approach. New co-operation projects are more interested in the people who will benefit from visiting the sites rather than on the "stones" *per se*. In this scenario, the stones changes function: from an "end" to a "means": a modality to understanding each others cultures. This is where museums are called in to play a new role. The old paradigm related to collections of objects protected with care from external – some time even extraneous – visitors, will be modified as a tool to make people understand what "culture" really means. Consider the most important museums on Islamic art: what if not a way to make people understand that the Islamic culture is not all about fundamentalism?

• **From bilateral to regional dimension.** The regional dimension of cooperative activities in the south-south scenario was not inherited from the past but a new development related to recent years. The challenge to develop a south-south dialogue complements the previous bilateral schemes.

• **The development of a territorial system rather than the "valorisation" of a single site.** Endogenous or local development has been abundantly flagged by international organisations as the key receipt for growth. However, looking at some Meda – and sometimes even European – countries, cultural resources are not integrated in a territorial system but left alone in a random setting. The pluralities of different actors – some time conflicting among themselves - involved in the management of the territory explained part of the problems. If cultural heritages have to contribute with an added value to the local development, it is imperative that this integration starts and is well-organised. What is the value of a restored temple of Zeus Maximum if it is not part of a cultural itinerary? This is the reason why some of the new co-operation projects aim to integrate restored sites into developed territorial systems.

• **From a donor-beneficiary relation to a partners empowerment with financial managerial implications.** A partnership – not limited as a declaration of intents – must have managerial and financial implications. The decision-making process should strike towards a participatory approach and the financial management should be really decentralised with a sharing of financial decisions, burdens and responsibilities. The on-going generation of EC funding projects follows this principle with transfer of financial responsibilities to all the partners. This transfer is demanding, time consuming and sometime puzzling. In some situations, it requires a change in the administrative setting of Med institutions but this is what is necessa-

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ry in order to have the desire levels of efficiency and involvement of the people in the partnership.

• **Towards sustainability: growing private funding.**
Previous projects relied a lot, may be too much, only on government funding both from the donors and at the same time from partner countries' budget. The new cooperation programmes – such as Euromed Heritage – require a minimum 20% contribution to originate from different sources, including private sponsors. This is a positive step forward in the direction of new imaginative financing schemes independent from the limited national budget resources.

These are the developments. In the meantime and looking forward for the declared partnership, Med experts are still obliged to have long and exhausting queues to the EU member states embassies before getting their visa for implementing these so highly discussed partnerships.

I hope that the wind of "2005 year of the Mediterranean" will blow in the right direction.

أوروبا وحوض المتوسط: كلام مُنمّق أم شراكة حقيقية

من الخطوات الاولية التى نفذها القائمين على مشروع "يوروميد هيريتاج" هى بوادر تدعو الى التفائل بأن كثير من أهداف المشروع سوف تتحقق. هناك ايضاً فرصة جيدة خلال عام **2005** لتحقيق الأهداف الرئيسية للمشروع من خلال التركيز على الخطوات التالية:

- تحويل الاهتمام من المساعدة فى ترميم الآثار وصيانة المتاحف فقط الى تعزيز التعاون بين الشعوب.
- التركيز على التعاون الاقليمى بين جميع البلدان بدلاً من الاهتمام بالعلاقات الثنائية فقط.
- تطوير نظام اقليمى لتطوير التراث الثقافى بدلاً من التركيز على موقع معين.
- خلق نظام فعّال للشراكة فى تمويل الفعاليات الثقافية .
- خلق وتشجيع المناخ لزيادة التمويل المالى للقطاع الخاص.

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RECOMMENDATIONS FOR SUCCESS: PECULIARITIES AND POTENTIAL OF THE EUROMED HERITAGE PROGRAMME

Matteo Malvani
Project Manager
Euromed Heritage Regional Management Support Unit (RMSU)

Abstract

The Regional Management Support Unit (RMSU) has made a first assessment on the quality and sustainability of Euromed Heritage projects and introduces considerations for the future. The level of familiarity of the partners with EC rules and procedures varies greatly and the RMSU has identified some quality requirements which allow the reduction of project management failure. Two good examples of project sustainability are shown by the partners of the projects CORPUS / Rehabimed and Prodecom who succeeded in finding local funding for the valorisation and dissemination of project results. Recommendations for success in future calls for proposal includes encouraging new partnerships, facilitating experienced networks, the boosting and strengthening of training activities and the transfer of experience.

One of the major commitments of the RMSU is to increase the capacity of MEDA partners to lead new projects in the field of cultural heritage. The RMSU training and workshop programmes have been designed to achieve this goal. The first decade of the Barcelona Process has featured "intangible" issues such as the dialogue among cultures and the exchange of experience. Now that networks have been created, future cooperation projects should concentrate more on project oriented activities pursuing concrete tangible results.

After the conclusion of the first year of activities of the Regional Management Support Unit (RMSU) for the Euromed Heritage programme, it is possible to make a first assessment on the quality and sustainability of projects and to introduce some considerations for the future.

To date, some projects have clearly shown what the real peculiarities and the potential of the Euromed Heritage (EH) Programme are.

Terrace with laundry, Tatwan, Morocco

ملابس معلقة على شرفة
تطوان - المغرب

However, not all projects are the same and the level of familiarity of the partners with EC rules and procedures varies greatly. With through and cross-cutting reading, the RMSU has identified some quality requirements which allow the reduction of project management failure.

Among these it is worth recalling those requirements which are connected with the efficiency and dedication of the project coordination and with the management of the partnership.

As far as the project coordination is concerned, it is important that only one organisation is in charge of the overall project management. The "dual approach" system, e.g. one organization in charge of the technical and the other one of the financial management has proved that the sharing of responsibilities in project management always creates misunderstandings and confusion.

In some cases, the approach towards a decentralised project management model through a strong emphasis on partnership responsibilities has not always proved to be successful. This is particularly true for those partners which have been faced

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Tyre, Lebanon

صور - لبنان

with the complexity of the EC budget rules and administrative procedures for the first time.

As a general rule, it is recommended to have only one full time coordinator: energetic, full-time committed, authoritative but not autocratic, sensible to a partnership approach and with a time-frame perspective. Even some projects with only one leading organisation propose a confusing management structure including: Scientific Coordinator, Trans-national Team Leader, Programme Director, without a definition of clear roles and responsibilities. It goes without saying that this results in confusion and chaos.

Detailed Terms of Reference for all staff members may prevent the respective roles of the staff and of the different management bodies from being unclear and ill-defined. A dedicated financial manager familiar also with contractual clauses may help in respecting the timing of reports and prevent "cash-flow" shortage. A competent information and communication officer can effectively improve the visibility of the project and prevent the lack of effective working relations with the press, confusing press-releases and ill

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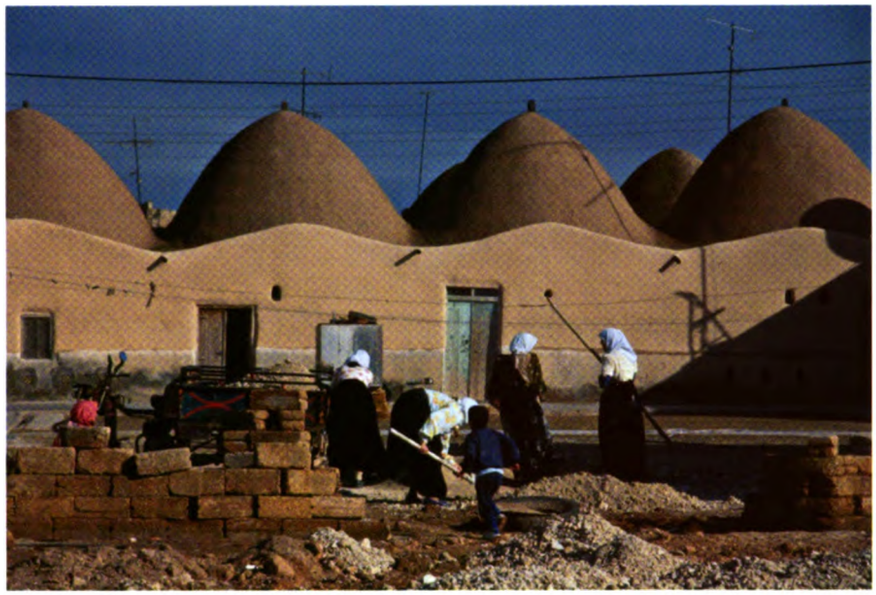

Sfireh, Syria
سفيرا - سوريا

conceived and not updated web sites.

An effective management of the partnership often depends from a well drafted Memorandum of Understanding (MoU) or Consortium Agreement. Sharing of technical and administrative information with project partners is evidence of transparency and collegial management. Project partners should read all the components of the contract: special conditions, general conditions, budget, etc. The major shortcomings are generally related to ignorance of the content of the contract.

Those projects which consist of a network of partners which existed before the launch of the project itself have proved to be particularly successful in terms of partnership and project management issues and project sustainability.

Several EH II and EH III projects are actually follow-ons of projects implemented under EH I, and other projects are the issue of the work of networks of partner institutions which were used to work together also outside the EH programme. In those cases, the experience acquired prior to the submission of a new project proposal was particularly beneficiary.

A good example of a successful and sustainable link between the EH I project Corpus / Corpus Levant and EH III project Rehabimed has been demonstrated with the travelling exhibition on Traditional Mediterranean Architecture which will be displayed in several locations in the Mediterranean during 2005. Once the EH I project came to an end, the partnership succeeded in finding local funding from regional authorities for this exhibition which has been inspired by the Corpus projects and acts as a real bridge to Rehabimed. On the occasion of the openings of the exhibition it has been planned to organize events in each venue concerned to promote the results of the previous projects and explain the contents of the new EH III project which can be considered as a real follow-up.

The effectiveness of project sustainability is also represented by the case of the EH II Prodecom Jordanian project partner Seven Dimensions who proved successful in using the leverage from the Euromed Heritage project to obtain local funding from USAID. The project partner was interested in sharing the benefits of the activities of the Prodecom project locally with its artisans and applied for a grant from the AMIR programme funded by USAID international fund programme to provide services to the handicraft sector in Jordan. This resulted in a grant for building training programmes focusing on product development and marketing and on empowering marketing efforts to open new channels for the handicraft products of Jordan, mainly to the US market.

If the RMSU could make recommendations for success in future calls for proposal, we would definitely encourage new partnerships but in any case facilitate experienced networks. A further key for success is also to boost and strengthen training activities and transfer of experience.

The first ten years since the start of the Barcelona Process have been featured mostly by the implementation of projects which focused especially on "intangible" issues such as the dialogue among cultures and the exchange of experience. This aspect has proved to be very important in consolidating existing networks and in creating new ones. It

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Aleppo, Syria
حلب - سوريا

was thus demonstrated that partner institutions in the South and in the North of the Mediterranean basin were successful in working together for the protection and the promotion of our common cultural heritage.

To ensure the sustainability of the Euromed Heritage programme is one of the major commitments of the RMSU, according to its mandate. In this case, programme sustainability has been defined as the capacity of MEDA partners to lead new programmes related to cultural heritage issues.

To achieve this goal, the RMSU has recently started a training programme in the field of project design and project management for EH partners which is particularly aimed at enhancing the capacities of MEDA partners in their future roles as project coordinators for EC funded projects in the field of cultural heritage.

At the same time, the Euromed Conference in Rome (June 2004) represented only the first of a series of opportunities for partners to meet and exchange ideas and create future partnerships. Among the activities planned to take place in the year 2005, the RMSU Workshop programme will give the opportunity to the EH community to meet and discuss on issues related to the current debate in the field of cultural heritage management. The first RMSU workshop on 'Cultural Heritage in Times of Armed Conflicts' took place in Amman in March and a second one, focusing on the role of the European Union in the Mediterranean in the field of cultural heritage, will be held in Barcelona during the activities marking the 10th anniversary of the Barcelona Process.

2005 has been named Year of the Mediterranean: time has come now to take advantage of the positive results achieved in this first decade of the Barcelona process and go a step further. It appears necessary to give impulse to a new form of cultural cooperation among the countries of the Mediterranean which should concentrate more specifically on cultural heritage issues. Considering the recent enlargement of the EU mainly towards the East, Europe as a new "grown up" entity should now face the challenge of redesigning the impact of its action towards its Southern neighbours. Cooperation projects in the field of cultural heritage can concentrate now more on project oriented activities pursuing concrete and tangible results.

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MEDIMUSES

Christos Carras
Project coordinator

Abstract

MediMuses is an ambitious transcultural project, whose field of action includes research, educational and artistic actions in countries of the Mediterranean. It aims to research, recompose and promote the elements of a common Mediterranean musical heritage, specifically learned or classical music, as it has been preserved in oral tradition and written sources. It also aims to demonstrate that local national traditions, despite their autonomy and special characteristics, are all part of a common music of the Mediterranean.

Many activities of the project are addressed to the general public, as well as to students attending music schools, conservatories and music departments of universities, radio and television producers, art editors and journalists, critics, researchers, musicologists, music teachers in public elementary and high schools and private education, teachers of musical instruments.

Welcome to the sound of music, from Byzantium

MediMuses, is part of the European Union funded Euromed Heritage II program. It aims to research, recompose and promote the elements of a common musical heritage, in the eastern Mediterranean and its neighbouring lands. This common musical heritage, can be said to correspond to Western classical music. Due to its turbulent history, the latest wars and politico-economic and social changes in the Eastern Mediterranean, it is rather difficult to perceive musical unity as an important factor of cultural and social coherence. However, in the Eastern Mediterranean a common music heritage, with multinational and everlasting elements, does indeed exist.

Its roots can be traced to antiquity. Different nationalities and civilizations have been politically and culturally united for many centuries within great empires, such as the Roman Empire, with its centre first at Rome and then at Constantinople (Byzantium), the Ottoman Empire, the Persian Sassanid domain and the Caliphate of Baghdad, which played a dominant role for over two thousand years after Alexander the Great's expedition. Despite wars, discords and circumstantial enmities, a free flowing and perpetual movment, along with exchanges and cross-cultural influences in customs and musical idioms existed. In local folklores a tenacious adherence to tradition prevailed, whereas great urban centers functioned like cultural crucibles (as they do nowadays), despite the partial differentiations in national musical traditions. In this way, we share common rhythmic forms, musical instruments and musical themes. But most of all, we share a common modal framework with specific modes that constitute the foundation of Eastern music, known as **MAQAM** in the Arabian world and Turkey, **DASTGIAH** in Persia and **EKHOS** in Byzantine music.

Likewise, related instruments can be observed in all Mediterranean lands and beyond, bearing similar names adapted to each linguistic particularity (e.g.: Pandourida-Tanbur-Tambouras, Tar-Dotar-Setar, Cithare-Kithara-Guitarra, Kanon-Kanun-Qanun-Kanonaki). Even an older reference to the word lyra, a stringed instrument with a bow, can be traced to the words of the Persian Ibn Kurdadhbih (late in the 10th century). In his report on Byzantine musical instruments to the caliph Al-Mutamid, Ibn Kurdadhbih mentioned the lyra, adding that it is an instrument

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made out of wood, with five chords, similar to that Arabic rebab.

Following the formation of the independent national and ethnic states and the rise of the nationalism by the mid 19th and the beginning of the 20th century, the traditional links and the established lines of communication were lost. As a result, populations experienced a new reality, characterized by isolation, and the sense of their common roots was also lost. At the same time, preconceptions were reinforced and each nationality tried to obtain its own share from the common heritage at the same time claiming the copyright. Therefore, apart from other fields of disagreement (political, economic, etc), even the cultural heritage, specifically musical, lead to disagreements and conflicts. The consciousness of a common heritage had been lost. Moreover, during the recent decades the area had to face the invasion of cultural elements, both unfamiliar and incompatible with tradition and the local aesthetic. Those elements through the commercialization of cultural products, with a direct impact on musical education, distort the intellectual style of the region.

The project integrates the need to stop the above-mentioned process and curb its consequences, notably the tendency disregard this common heritage, through the promotion of a shared tradition and the elements of popular musical creation.

Many activities of the project are addressed to the general public, as well as to students attending music schools, conservatories and music departments of universities, radio and television producers, art editors and journalists, critics, researchers, musicologists, music teachers in public elementary and high schools and private education, teachers of musical instruments.

Specifically the MediMuses actions include:

- Operation of Workgroups on the History and Theory of Mediterranean Music
- Symposia on the Theory of Mediterranean Music (2)
- Symposia on the History of Mediterranean Music (2)
- International Meetings focusing on instruments (7)
- Seminars by Visiting Lecturers (75)
- Cd Productions in the series "Great Mediterranean Masters" (6)
- Cd Productions in the series "Great Mediterranean Composers" (6)
- Production of a Book Series entitled "Great Mediterranean Composers" (6)
- Publication of a Textbook on the Theory of Mediterranean Music
- Publication of a Textbook on the History of Mediterranean Music
- Concerts with works of Mediterranean Composers (11)

The objectives of the project can be summarized as follows:

1. Promotion of a common theory focused on:

Modality or the maqam phenomenon, as the fundamental characteristic of Arabian, Turkish and Persian music and its correspondence to ancient Greek and Byzantine modes.

The theory Musical Intervals in the Mediterranean traditional music, as it has been developed by the ancient writers, Pythagoreans and Aristoxeneans, who established musical harmony, and the subsequent formulations by Al farabi, Rauf Yecta Bey, Chrysanthos e.t.c.

Rythmology, the great variety of rhythmic patterns in the musical traditions of the Mediterranean.

2. Research on musical instruments. The study of various styles, especially those concerning instruments that are common to all the Mediterranean countries, but also those related with the European tradition, such as the oud, the qanoun, the violin, the nay, the darbouka, the frame drum, the flamenco guitar, as well as the art of singing, will result in new performance techniques.

3. The History of Mediterranean music. The history of Mediterranean music will be recorded through the events, the people, the conditions, the social status and the development of music.

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4. Development of a common repertoire based on the classical Eastern music and the influences by the local traditional music of the Mediterranean countries. The general public will be introduced to the works of the Great Mediterranean Composers, so as to understand the great value of this common heritage. This understanding could be a source of influence for Contemporary composers.

5. Establishment of common reference fields for the groups involved. The Establishment of close relationships between the individual groups will help cooperation and promote stability in the Mediterranean.

6. Expansion of this common musical heritage in the Mediterranean countries and the European Union will come through concerts, books publishing, recordings and promotion of these activities.

8. Establishment of Permanent Institutions in order to preserve communication and cooperation not only among the participants of the project, but also among Institutions and Music Departments throughout the countries of Mediterranean.

9. Dissemination of know-how to the Mediterranean Partners regarding issues like best practice in project management, implementation and monitoring of a European program's requirements and finally, successful accomplishment of actions related to the protection and the spreading of the culture heritage in general.

Above all however, in the words of M. Guettat, a close collaborator in many MediMuses actions, the project hopes to establish "...a lasting cooperation, a positive partnership based on respect, complementarities, and mutual enrichment, able to efficiently contribute to the salvation of the Mediterranean peoples' musical heritage".

The partners of the MediMuses project are:

- En Chordais (Thessaloniki, Greece) – Project Leader
- The National Music Conservatory of the Noor al Hussein Foundation (Amman, Jordan)
- The National Higher Conservatory of Music (Beirut, Lebanon)
- The Byzantine Festival in London (UK)
- Scuola di Musica Antica di Venezia (Italy)
- Centro Flamenco Paco Peña (Cordoba, Spain)
- St Lazarus School of Byzantine Music (Larnaca, Cyprus)
- The El Hefny Centre for Music (Cairo, Egypt) is in the process of joining.

http://www.medimuses.gr/

مشروع "موسيقى البحر المتوسط"

"موسيقى حوض المتوسط" هو مشروع ثقافي طموح، يضم فعاليات مختلفة مثل البحث، التربية والنشاط الفنى بين بلدان حوض المتوسط. من أهداف المشروع هو بحث واعادة تنظيم وتشجيع تطوير والاهتمام بالميراث الموسيقي المشترك بين هذه البلدان.

ويهدف المشروع ايضاً لإظهاربان الميراث المحلى والتقاليد المختلفة فى كل بلد، بالرغم من فرادتها الظاهرة، فهى، جزئية من تراث حضارى مشترك لحوض المتوسط بشكل عام.

كثير من فعاليات المشروع موجهة الى الفئات التالية: الجمهور بشكل عام، طلاب المدارس الموسيقية، المعاهد والجامعات المتخصصة بتدريس الموسيقى والموسيقيين بشكل عام، العاملين فى الاذاعة والتلفزة والصحافة ووسائل الاعلام الآخرى.

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DELTA

Silvia Cravero
Project Manager, coordinator of the technical team for the DELTA project

Abstract

DELTA is a Project co-ordinated by IMED – Mediterranean Institute – and developed by a consortium of transnational partners.

This network is composed of nine members (Algeria, France, Greece, Israel, Italy, Malta, Morocco, Palestinian Authority, Spain).

The DELTA Project is based on key concepts and methodologies concerning local and territorial development, that have been developed by several international organisations as the OECD and the European Commission (by implementing a social and economical cohesion policy). These models have been adopted in the regional policy of European Union State Members as Spain, France or Italy.

DELTA is a Project co-ordinated by IMED – Mediterranean Institute - and developed by a consortium of transnational partners.

This network is composed of four European countries (Spain, France, Greece and Italy) and five Mediterranean Partner Countries (Algeria, Palestinian Authority, Israel, Malta, Morocco)[1].

The DELTA Project is based on key concepts and methodologies concerning local and territorial development, that have been developed by several international organisations as the OECD and the European Commission (by implementing a social and economical cohesion policy). These models have been adopted in the regional policy of European Union State Members as Spain (especially in the rural development framework), France (with the experience of the Pays, of the Pôles de l'économie et de la culture, and of negotiation between State and Regions for local development) or Italy (by implementing national and community policies for the development of disadvantaged regions).

Project DELTA's conception is the ideal follow-up of important experiences recently acquired in that context. More particularly, it is in the continuity of project P.I.S.A.'s reflections – Integrated Planning in the Archaeological Sites, financed in the framework of Euromed Heritage I programme and co-ordinated by IMED. This previous Project has dealt with the problematic relative to the management and the valorisation of a specific type of cultural resource (the archaeological sites) in relation with the territorial context in which it is located. It has permitted to demonstrate that the integrated approach philosophy can be profitably enlarged to vaster territorial contexts, by applying it to the complexity of the territory's resource systems.

Consecutively to P.I.S.A.'s success and to the evolution of concepts relative to that thematic, most of this project's partners have proposed to extend the experience beyond archaeological sites.

Project DELTA – Development of Territorial Cultural Systems, resumes project PISA's problematic but extending it to the whole cultural heritage, material and immaterial, as well as to all cultural resources. The objective is to favour, in the Euro-Mediterranean region, valorisation processes of cultural heritage, distinguished by an integrated territorial approach. The expected result is the multiplication of local development processes, characterised by quality, integration and development's durability, and axed on valorising endogenous resources (material, cultural and human identity and specificity) and promoting the quality of contemporary interventions.

A Territorial Cultural System is the evolutionary relational context in

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which it is possible to implement efficient integrated projects of valorisation of cultural heritage, in every sense of the word, by putting on network all the resources and local actors. First of all it presents "relational" and "complex" aspects since it forms a system of indivisible and interdependent resources and relations that guarantee the territorial valorisation actions' feasibility and efficiency. In no case it can be assimilated to a good isolated from its context. But it also presents a "cooperative" nature by aiming at a relevant number of entities capable of interacting and creating a set of cultural and functional relations between different territorial formations. Finally, it is a planning action since it depends on an organised process for its implementation.

The Territorial Cultural System is an innovative experience in the implementation process of integrated cultural strategies by valorising the territorial resources. To succeed it must necessarily meet a certain number of conditions. First of all, it must be configured as a real "local development system", able to guarantee the basic values and interactions between resources, opportunities and constraints, and capable of influencing the development processes. It must also support efficient valorisation policies, considering not only the cultural, landscaped, natural, material and immaterial resources, but also complementary sector's resources as agriculture or craft industry, in order to improve the territorial added value

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and the quality of the environmental context. It must be served by infrastructures and equipped of sufficient services to link up the resources and allow its exploitation. Finally, it must be able to express the local characteristics and identity, giving an overview of the territory's preponderant resources.

To develop these Territorial Cultural Systems in the Euro-Mediterranean region, Project DELTA very precisely articulated in four types of actions. It consists in developing common orientations and methodologies, creating a transnational network to promote Mediterranean cultural heritage, elaborating action-plans adapted to Territorial Cultural Systems and in realising pilot-projects that are concrete on-field actions in order to permit the evaluation of the developed method's feasibility.

All these sub-projects depend on activities articulated around the regular exchange of formation, promotion and dissemination experiences.

The strategy to reach Project DELTA's objective is axed on promoting vast international and local partnerships. The Project's main Partners are representatives of national governments and of institutions in charge of the preservation and valorisation of cultural heritage. They can guarantee a good comprehension of the Project's political significance and assure that products and results become tools of the ordinary public action to come. In fact, it is to them that the mainstreaming action, considered by the Project, is confided. They group together with the public institutions that they represent, all institutional, economical and social actors in order to rally them to the realisation of activities and regional pilot-Projects.

However, Project DELTA also has numerous associated Partners that enrich its elaboration with their specialised contribution and their qualified experiences. They collaborate with the project's Partners and present experiences and studies of important cases in order to facilitate the exchange of experiences and good practices. They offer the partners and receivers the formation activities planned in the project, as well as possibilities and occasions for a practical on-field formation.

Regarding the local practice of the Territorial Cultural System, the emphasis is put on the relations between politic decision-makers, public institutions, local authorities, economical and social actors and representatives of associations and cultural world.

DELTA is a project stemmed from a true engagement of all the participants and local actors. It is a process of durable development that places culture in all its forms, included immaterial culture, at the system's centre. By its origin and functioning it can only generate relevant and continuous economical, social and cultural results.

http://www.imednet.it/delta/index.html

Footnotes

1 The project's elaboration, prior to European Union's latest enlargement, explains Malta being among the partner countries.

دلتا (تخطيط أقليمي متاكامل للمحافظة على التراث والمحافظة عليه)

يتولى معهد البحر المتوسط تنسيق هذا المشروع، وقد قام بتطويره مجموعة شركاء من بلدان متوسطية عديدة. وتتألف هذه من تسعة أعضاء هى: الجزائر وفرنسا واليونان وإسرائيل وإيطاليا ومالطا والمغرب والسلطة الفلسطينية وأسبانيا.

من أهداف مشروع "دلتا" هو تطوير مناهج تعلق بالتنمية المحلية والاقليمية، وذلك بالاستعانة بخبرات عديد من المنظمات العالمية مثل منظمة التعاون الإقتصادى والتنمية والمفوضية الأوربية (وذلك من خلال تنفيذ سياسة التكامل الإجتماعى والإقتصادى). وتعتبر نماذج السياسة الإقليمية لأسبانيا وإيطاليا وفرنسا خبرات أساسية يستند عليها العمل فى هذا المشروع.

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TEMPER

Louise Doughty
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Abstract
The Temper project, Training, Education, Management and Prehistory in the Mediterranean, is a three-year project funded by the Euromed Heritage programme of the European Union. The project involved six partners from five countries: the University of Cambridge and Oxford Brookes University, UK; the Economic and Social History Foundation, Turkey; Aristotle University of Thessaloniki, Greece; Fondazzjoni Wirt Artna, Malta and the Israel Antiquities Authority, Israel. This article describes the work of the project, the development of site management plans and educational programmes, and its results as the project draws to a close. Further information can be found at www.temper-euromed.org

Introduction
The Temper project was established to address key issues concerning the management, interpretation and presentation of prehistoric sites in the Mediterranean. Five prehistoric sites in four countries were selected as pilot sites for the development of integrated site management plans and educational programmes. By no means representative of the vast array of sites in the Mediterranean basin, the five sites do, however, span the deep timescale of prehistoric antiquity in the area and contain evidence of the key developments of the period such as the move towards sedentary societies and an agricultural subsistence.

The original aims and objectives of the Temper project were as follows:
- To make the prehistoric heritage of the Mediterranean more accessible, via the following objectives:
- To develop site management plans for the sites involved
- To develop educational programmes for the sites involved
- To deliver a training session on management issues at prehistoric sites, and
- To disseminate the project results

The consortium of six partners (listed in full above) worked for three years to achieve these aims, bringing together architects and archaeologists with varied experience of management planning, interpretation, conservation and public participation. This article will describe the results of the project achieved from 2002-2004. However, first, a discussion of the issues that precipitated the project and the sites themselves are presented.

Management and interpretation issues at prehistoric sites
The field of heritage management and the use of management plans has developed over the last two decades, encouraged by organisations such as the UNESCO World Heritage committee, International Council of Monuments and Sites (ICOMOS) and International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM). In general these developments have focused mainly on historical sites and archaeological sites with standing architecture. Prehistoric sites present a specific set of management issues that can be summarised as relating to their location, the nature of the remains and the lack of awareness of them. Often prehistoric sites, indeed most of the Temper sites, are located in rural areas, away from the main centres of population, and, in the Mediterranean, away from the busy tourist routes,

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Fragment of a Neolithic vase, representing a human face, found at Paliambela Kolindros, Greece

جزء من مزهرية نيوليثكية عثر عليها فى باليمبا - كوليندروس - اليونان

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resulting in lower visitor figures. As a result of the rural location, prehistoric sites are often located in areas that are predominantly agricultural which can result in plough damage to the prehistoric remains. The fragile and ephemeral nature of the remains can lead to expensive conservation costs, restrictions on visitor access and often a lack of anything impressive to see at a site. To compound these issues, prehistory is often omitted from the national teaching curricula and does not feature as part of the creation of a national identity leading to a general lack of awareness in the wider population.

The Temper sites

Five prehistoric sites in the Eastern Mediterranean were selected where the development of management plans and educational programmes would be piloted during the course of the Temper project. The sites, 'Ubeidiya and Sha'ar Hagolan in Israel, Paliambela Kolindros in Greece, Çatalhöyük in Turkey and Kordin III in Malta, span the vast chronological period of prehistory in the Mediterranean. The site of 'Ubeidiya is Israel is a Palaeolithic scavenging site, believed to be of Homo erectus, with over 60 geological layers of mammalian bones, tools and other lake-side debris. Nearby Sha'ar Hagolan is a later, Neolithic site, one of the largest of the Yarmukian culture, with an organised village structure of streets and courtyards. At Paliambela Kolindros in Greece, habitation beings in the 6th millennia in a dispersed pattern and is eventually surrounded by a circuit wall. Çatalhöyük is one of the largest Neolithic sites in Turkey with over 20 metres of Neolithic deposits at the tell site. Kordin III is a late Neolithic temple site, with megalithic remains partially standing. The sites reflect scavenging sites, tell sites and temples, with evidence of hominid movement out of Africa ('Ubeidiya), the transition to sedentary lifestyles and the development of agriculture (Çatalhöyük, Paliambela Kolindros and Sha'ar Hagolan), and early belief systems (Çatalhöyük and Kordin III).

Educational programmes

Educational programmes were developed at three of the Temper sites: Çatalhöyük in Turkey; Paliambela Kolindros in Greece and Kordin III in Malta. The programmes were developed in 2002, piloted in 2003 and have proved so popular that they were implemented again in 2004 with plans to continue to do so in the future. At Paliambela and Çatalhöyük the programmes included elements of classroom-based workshops, museum visits and site visits where children had the opportunity to participate in excavation. The programme at Kordin III differed slightly as it was developed as part of the *skola saif* (summer school, run in conjunction with the Ministry of Education). Also Kordin III is not currently being excavated but children took part in an active role play taking on the roles of historic inspector, potential developer and wanton vandal to explore issues of heritage conservation.

Management plans

Integrated site management plans were developed for all Temper sites, with the two Israeli sites covered by one, more regional plan. A framework for the development of the plans was created by the Temper project team highlighting the importance of identifying the values of a site, conducting thorough consultation and producing a detailed action plan to ensure implementation. The development of each plan followed this framework with each drawing on the specific context of the site in question. Implementation of the management plans has already begun: for example with the creation of a local steering group in Israel to oversee execution; with the Turkish Ministry of Tourism and Culture's decision to place Çatalhöyük on the nomination list for World Heritage status and with the on-going management of Kordin III and increased visitor numbers by Fondazzjoni Wirt Artna in Malta. A training programme on management planning was also delivered, involved over 50 heritage professionals, archaeologists, planners and tourism specialists.

Lasting benefits

As mentioned above the implementation of the management plans for the five sites involved has begun and the educational programmes proved so popular that each organisation involved plans to repeat the programme next summer. For example at Çatalhöyük in Turkey, the programme piloted in the summer of 2003 involving around 100 children from schools in the local area and Istanbul was extended to involve over 450 children from the local region visiting the site between July and August. The Temper project has also served to

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raise the profile of prehistory: the Israel Antiquities Authority has a revised edition of their conservation guidelines with a new, dedicated section on prehistoric sites; members of the Ministry of Culture and Tourism in Turkey have been involved in both the training programme and the project conference on management planning at prehistoric sites. The project has generated two publications: the conference proceedings and a thematic book by the team members on the issues addressed by the project. Both publications will be available from the University of Cambridge.

مشروع تيمبر Temper

يهدف المشروع لتدريب وتعليم وإدارة تراث ماقبل التاريخ لمجتمعات حوض المتوسط. تم تمويل المشروع من خلال برنامج دعم التراث فى الاتحاد الأوروبى. ويتم انجاز المشروع على فترة تستغرق ثلاث سنوات. يضم المشروع ستة شركاء من خمس دول هم: جامعتى كمبريدج وأكسفورد من انجلترا؛ مؤسسة الاقتصاد والتاريخ الاجتماعى من تركيا؛ جامعة أرسطو من اليونان؛ فونازيونى أرتنا من مالطة؛ وهيئة الآثار الاسرائيلية من إسرائيل.
وهدف المشروع هو نشر التراث ماقبل التاريخى لحوض البحرالمتوسط وجعله اكثر إتاحة مما هو الآن، وذلك من خلال الوسائل التالية: تطوير موقع الانترنت؛ تطوير برامج تعليمية لتقديم هذا التراث؛ تقديم دورات تدريبية لكيفية التعامل مع التراث ماقبل التاريخى؛ واخيراً نشر وترويج نتائج المشروع.

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REHABIMED

Jordi Marlet and Xavier Casanovas
Project coordinators

Abstract

The RehabiMed project will contribute through sustainable rehabilitation to the improvement of the conditions of life of an ample and wide-ranging Mediterranean population, and to the conservation of the historical and cultural identity of its traditional architectonic patrimony. Its duration is for three years and counts on the participation of most of countries of the Mediterranean region.

The project has three lines of work. The first is the development on the part of experts of protocols that fix the principles of all technical action or management. The second is the transference of the knowledge through several actions. The third line is the application of the protocols and the methodologies of the project in four emblematic operations of rehabilitation in Lefkara (Cyprus), Cairo (Egypt), Tunis (Tunisia) and Marrakech (Morocco).

Improving living conditions through cultural heritage

RehabiMed will fortify the rehabilitation of traditional architecture in the Mediterranean area. Fifteen countries of the Mediterranean participate in the project that will last three years.

Sustainable rehabilitation is the key instrument whereby the RehabiMed project will contribute to the improvement of the conditions of life of a wide-ranging Mediterranean populations, and to the conservation of the historical and cultural identity of its traditional architectonic patrimony. The project, which is included within the programme Euromed Heritage phase III, extends from September 2004 to August 2007 and relies on the participation of most countries of the Mediterranean region.

A partnership will develop the project

RehabiMed is directed and coordinated by the Collegi d'Aparelladors i Arquitectes Tècnics of Barcelona, Spain, and the Consortium RehabiMed develops it, formed by six institutions involved in the conservation of the patrimony. In addition to the institution in charge of the project, the partnership includes the École d'Avignon of France, the Departament of Antiquities de Xipre, the Bureau Culturel de l'Ambassade of the République Arabe d'Egypte in France of Egypt, the Centre Méditerranéen de l'Environnement Marrakech of Morocco, and the Institut National du Patrimonie de Tunisia.

The project also counts on linkage with a further nine organizations from Algeria, Greece, Israel, Italy, Jordan, Lebanon, Palestine, Syria and Turkey, in order to fortify its character of integrating the whole Mediterranean region. Also, the Consortium has the support of a scientific committee formed by UNESCO, the Network of ONG of the Mediterranean for the Ecology and Sustainable Development MED Fórum and Oxford Brookes University.

A spot of complementary actions

In order to achieve the global objective of rehabilitating Mediterranean traditional architecture in a sustainable way, Rehabimed has designed a series of actions tied to the creation of knowledge, its transfer and its operative application by means of various networks of experts.

The first of these three lines of work implies the development of protocols that fix the principles of all technical action or management. For this purpose, a network of internatio-

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nal experts will document the more interesting experiences of rehabilitation, they will also establish technical methodologies for the rehabilitation and the maintenance of buildings and urban spaces, and will prepare instruments and models of legislation and management adapted to each reality.

It is assumed that the work of the experts affects all agents who take part in the rehabilitation process: politicians and technicians of the administration, the agents of the rehabilitation and the maintenance (architects, engineers, constructors, craftsmen...), and the end users. In fact, RehabiMed wants to harness an authentic sub-sector of the construction industry specialized in the intervention in existing buildings in all countries of the Mediterranean. For that reason, it will organize a wide programme of training and exchanges for each specialization of rehabilitation and its maintenance.

This second line of work, the transfer of knowledge, will take place thanks to four great actions: a regional symposium which will evaluate the present situation that has to sensitize technicians and politicians, four sub-regional seminaries directed at local experts, four workshops of diagnosis and technical projects, and the First Regional Conference 'Euromediterránea: Mediterranean Traditional Architecture, Present and Future' where the results of RehabiMed will be seen.

With regard to the third line of RehabiMed's work, the application of knowledge, it will apply the protocols and the methodologies of the project in four emblematic operations orientated towards four essential vectors of the rehabilitation: the urban landscape in Lefkara (Cyprus), craftsmen of the rehabilitation in Cairo (Egypt), sustainable tourism in Tunis (Tunisia) and the improvement of the conditions of habitations in Marrakech (Morocco). These four cities have specific problematic issues that at the same time are representative of situations that can be found in many other regions of the Mediterranean.

The rehabilitation work that will be carried out in these four selected locations will have an important impact, since they will show that the objectives of RehabiMed can be achieved, and that is possible to invest against the continuing degradation and abandonment of the extensive patrimony of the Mediterranean region.

Vector of the rehabilitation

As says the Icomos Chart about the traditional architecture: "The vernacular built patrimony is important because it is the basic expression of the culture of a collective, of its relation with its territory and at the same time, the expression of cultural diversity". But confronting problematic commentary requires the focusing of efforts on a specific line of rehabilitation. And RehabiMed will concentrate its priority of intervention in actions representative of the reality of the Mediterranean. Specifically in the following aspects: urban landscape, craftsman, sustainable tourism and social action.

The urban landscape is a great challenge for cities that take advantage of their image through tourism, moreover the rehabilitation of buildings is bound to the fortify and recover traditional professions. Concerning sustainable tourism, it is important to recall that the coast of the Mediterranean is the top tourist destination world-wide (more than 300 million tourists annually), which results in a huge impact on the territory, and the rehabilitation of the traditional architectonic patrimony must create compatibility between the different uses and contribute to the sustainable development of the region.

Finally, the phenomenon of the rural exodus and the demographic pressure in the great cities create important social imbalances. The integral rehabilitation, that is to say the improvement of the conditions of inhabitations, jointly with a determined social action, is an interesting instrument for the regeneration of the degraded urban zones.

The durability of the programme Euromed Heritage

When presenting the RehabiMed project, which today is in its first days of work, we cannot ignore that it is the result of preceding projects totally consolidated in form, of an authenticated network of specialists in rehabilitation of traditional architecture. This network comprises of organizations and institutions of all the Mediterranean countries and can be considered a reference on a world-wide level.

Everything began in 1998 with the project CORPUS that, framed in the programme Euromed Heritage I, undertook an extensive work of inventory, sensitization and evalua-

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tion of the Mediterranean traditional architecture. It was during the development of these works that an extensive network of professional and personal relations was consolidated that has allowed an intense permanent interchange between its members. During 2003, also with the support of Euromed Heritage, the project CORPUS Levant was developed, which brought into the network information and experts from Syria and Lebanon.

At the present time, the material results of that project are extensive: one web site with all the collected information, one book about Mediterranean traditional architecture, one guide to the rehabilitation and travelling exhibitions. Also today a great exhibition is in preparation: 'To live in the Mediterranean', financed by three European regions which is going to allow reflections on the traditional architecture in all Mediterranean countries.

Publications

Back to the RehabiMed project: all the work of RehabiMed will be in a quarterly bulletin of which twelve numbers will be published. The bulletin will contain information on the advances of the project and the contributions of the experts and all the participant countries. Several other publications and technical reports will spread the results and latest conclusions of the work of the experts, and also they will gather the real experiences of the pilot rehabilitation operations. The website www.rehabimed.net incorporates all the information that is generated during the project and allows those interested to follow Rehabimed's development.

مشروع "اعادة التأهيل لحوض المتوسط"

من أهداف مشروع "اعادة التأهيل لحوض المتوسط" هو المساهمة فى رفع المستوى المعيشى لقطاعات عديدة من سكان حوض المتوسط، كذلك المحافظة على الهوية التاريخية للمنطقة وتراثها المعمارى.
يشترك فى هذا المشروع بلدان متوسطية عديدة وسوف يمتد لمدة ثلاث سنوات.
ويتألف المشروع من ثلاث خطوط رئيسية للعمل: الأول هو تطوير بروتوكولات تحدد المبادىء الأساسية للتعامل مع الاجراءات الفنية والادارية للدول الأعضاء؛ والثانى هو نشر المعرفة بين البلدان فى أوروبا وحوض المتوسط؛ والثالث هو القيام بتقديم اربع عمليات تأهلية كنماذج يحتذى بها فى قبرص ومصر وتونس والمغرب.

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DISCOVER ISLAMIC ART

Mohammad Najjar
Ph.D., head of Project for Jordan

Abstract

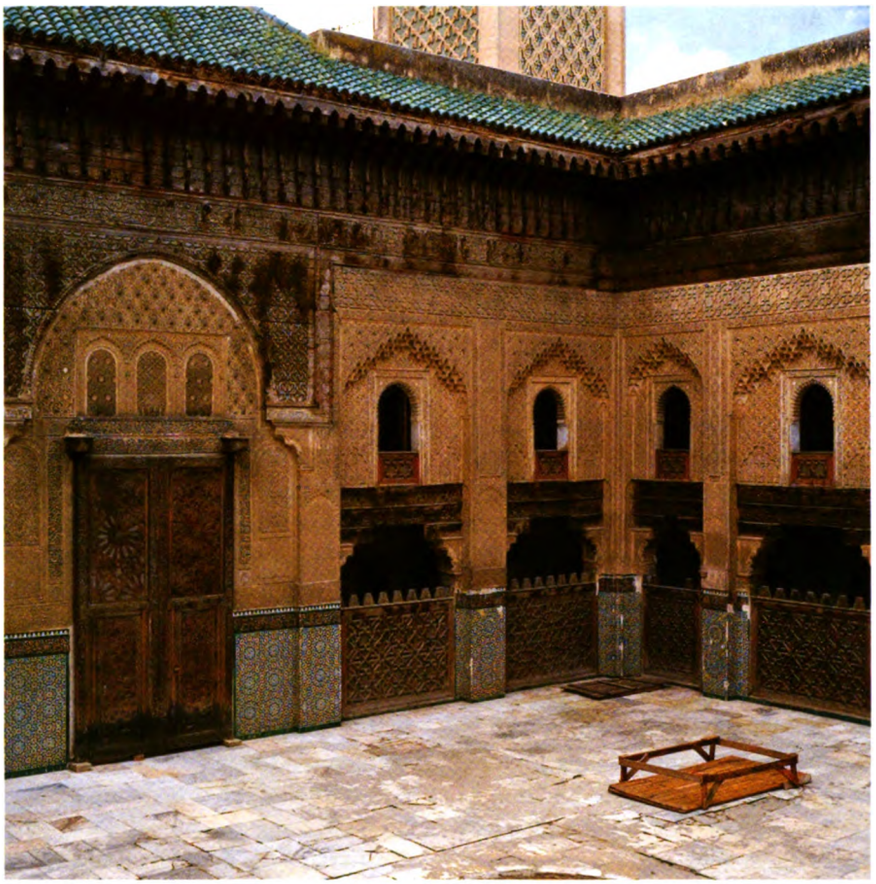
Discover Islamic Art *is a joint project of Museum With No Frontiers (MWNF) and 14 EU and Mediterranean Partner countries – Algeria, Egypt, Germany, Italy, Jordan, Morocco, Palestine, Portugal, Spain, Sweden, Syria, Tunisia, Turkey and the United Kingdom - and counts on the collaboration of the most significant Islamic Art collections of each of these countries.*

The overall objective of the project is developing thematic virtual exhibitions that will emphasise the international spreading of Islamic Art and present the selected 1500 artefacts in relation to 1500 monuments and sites.

As any other museum – this virtual one will offer to its visitors a permanent collection, of exhibition areas, a virtual office to be used as a joint working space for all participating curators and experts and it will also include a virtual museum shop to market the products of the project.

Discover Islamic Art *builds on and further develops the Exhibition Trail cycles realised by the MWNF network between 1999 and 2004 in nine countries around the Mediterranean.*

By spring 2007, the planned date for the inaugural ceremony of the Virtual Museum *Discover Islamic Art,*



Madrasa Bû Inâniya, Fez, Morocco
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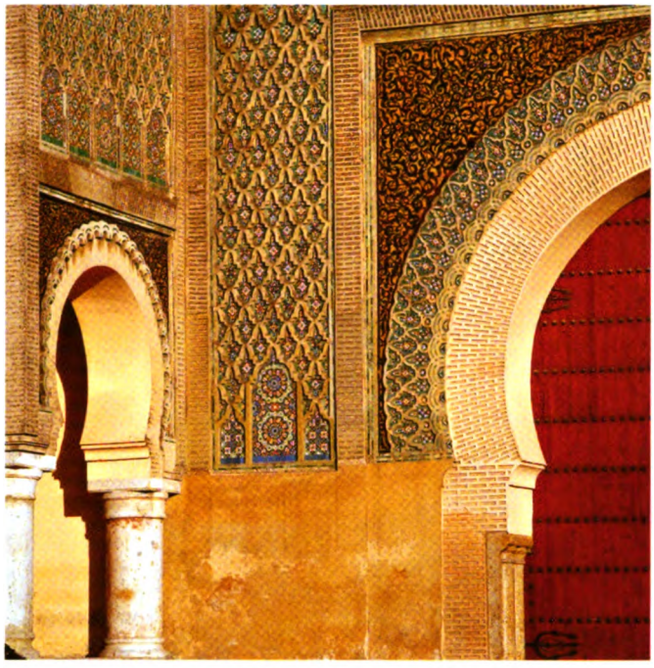

Bâb al-Mansûr, Meknes, Morocco

باب المنصور - مكناس - المغرب

scholars, students of art and art history, school teachers and interested public at large will be able to surf through the permanent collection (more than 3,000 items), temporary exhibitions and the book shop of the museum. Moreover it will be possible to contact the curators for more details on the subject.

The extent of the contract with the European Commission is 36 months beginning on June 2004. During the first year (06/2004–05/2005) the definition of the structure and technical criteria for the virtual museum will be accomplished and the academic contents in their original language will be completed; the second year (06/2005–05/2006) will be focused on translations, the implementation of the virtual museum and the installation of terminals in the participating museums; the third year (06/2006–05/2007) includes the printing of a book and CD-ROM (highlights of the participating Islamic Art collections and related monuments and archaeological sites) and the launch of the virtual museum in all participating countries. The overall coordination of the project implementation is made sure by MWNF as the initiator of the virtual museum *Discover Islamic Art.*

To have the most significant items whether monuments and sites or artifacts that represents the formation and different stages of Islamic Art development through its long history from the Umayyad period (661 AD) until the end of the Ottoman Empire (1924 AD), at one museum was a dream of many people working in the field of the Islamic art. This dream is coming true through the cooperation of 24 museums from North Africa and the Middle East and approximately an equal number (23) of museums from European countries. Each exhibition presenting the dynasties and related European Histories will be structured as follows:

Introduction that will comprise the historical background, political, social, and cultural profile of the period and the specifics of its architectural and artistic heritage: and the themes around which the items will be grouped. The themes were chosen by the curating countries (in the case of the Umayyads the curating countries are Jordan and Germany) with a set of criteria in mind:

• The interrelation of the museum artifacts and monuments and sites. Priority is given to those artifacts that allow interrelating themselves to the monuments and sites either within the same country or other participating countries. It is the first museum that allows perceiving the artifacts on display together with their context, thus maximizing mutual enrichment between the place of origin and the place of exhibition of the artifacts;

• The interrelation between Muslim and contemporaneous none-Muslim Mediterranean and European histories and, thus looking at the same historical events from different points of view an experience that will promote tolerance and diversity and mutual respect;

• Moreover the selected themes will allow reaching a wide spectrum of audiences in the participating

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countries as well as in other parts of the world. The target groups are the Museum communities in the participating countries including scholars, students, teachers, persons who are interested in art and culture in general and children starting from 12 to 14 years old.

The results of the project will not depend on the quantity of shown items but on the quality of the texts and the ideas of interrelating the objects at the museums to the monuments and sites. The end product will not be another volume on Islamic Art in the Mediterranean but new and appealing approaches that will open new windows on the Islamic art whereby every item is telling a story and the themes support the idea of looking at the museums as starting points to visit the country and as a place where visitors can see and have understanding of the items on display and thus enriching the visitors' experience and encouraging them to visit the countries where the objects came from.

In Jordan the project is being implemented by the Friends of Archaeology Society, a non-governmental organisation actively working in the field of cultural heritage preservation with the Department of Antiquities of Jordan and it is considered as one of the most important projects that helps in understanding Jordanian cultural heritage within its regional and international context, thus promoting its protection in a sustainable manner and supporting economic and social development programs in Jordan with the revenues from cultural tourism.

The *Discover Islamic Art* project is financed within the third phase of the Euromed Heritage program (Euromed Heritage III) which is part of the MEDA program. It is note worthy to mention that the beneficiaries of the MEDA program are the Southern Mediterranean countries participating in the Barcelona Process and all actions that are financed within this program have to contribute to the consolidation of the Euro-Mediterranean Partnership and promote experience and knowledge exchange between experts from the European Union, North Africa and the Middle East. The total amount of the contract with the European Commission is EUR 3.345.302 and covers the foreseen activities of the 22 partner institutions and at least 120 experts who will contribute to the realisation of the project, as well as to the coordination of the Consortium ensured by MWNF. 80% of this amount is financed by the Commission and 20% have to be co-funded by the Consortium.

Art detail, Jordan

تفاصيل الفن - الأردن

http://www.museumwnf.org/

Discover Islamic Art - Participating Museums

Mediterranean countries

Algeria

Archaeological Museum, Algiers

Egypt

Islamic Art Museum, Cairo

Jordan

Museum at the Citadel, Amman

Morocco

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National Archaeological Museum, Rabat
Palestine
Islamic Museum and Al-Aqsa Library, Al-Harm Al-Sharif
Syria
National Archaeological Museum, Damascus
Tunisia
Museum in Raqqada, Kairouan coordinating a network of five museums including the Bardo Museum (Tunis), Sidi Kasm El Jelizi (Tunis) as well as the museums of Madia and Monastir
Turkey
Museum of Turkish and Islamic Arts, Istanbul

European countries
Germany
Islamic Art Museum at the Pergamon Museum, Berlin
Italy
National Museum of Oriental Art, Rome
Portugal
Archaeological Area and Museum of Mertola, Mertola (coordinating a network of 14 museums including the Museum of Silves and the Gulbenkian Museum)
Spain
National Archaeological Museum, Madrid
Sweden
Museum of Mediterranean and Near Eastern Antiquities, Stockholm
United Kingdom
British Museum
Glasgow Museums
National Museums of Scotland
Victoria & Albert Museum
(The UK museum network is coordinated by Visiting Arts, London)

مشروع "أكتشفوا الفن الإسلامى"

مشروع "أكتشفوا الفن الإسلامى" قائم على فكرة المتحف بلاحدود، ويشترك في المشروع اربعة عشر دول من حوض البحر المتوسط وأوربا وهى الجزائر ومصر وألمانيا والأردن والمغرب وفلسطين وأسبانيا والسويد وسوريا وتونس وتركيا وبريطانيا. وهدف المشروع هو الحفاظ على كنوز ومقتنيات الفن الإسلامى فى هذه البلدان.
كما يهدف المشروع الى بالقيام بعمل معارض متخصصة للفن الإسلامى على الانترنت وذلك بعرض 1500 قطع فنية وأثرية من بلدان وفترات تاريخية مختلفة.
وفكرة المعرض على الانترنت هذه، مثل العرض فى أى متحف عادى، سيقدم للزوّار مجموعات اثرية ومساحة تخيُّلية لاستخدامها كمنتدى مشترك يلتقى فيه الخبراء والعاملون فى المتاحف والمعارض. وسيقم المشروع بتسويق بعض المنتجات التى يمكن شرائها.
وكذلك يهدف مشروع "أكتشفوا الفن الإسلامى" الى تقديم وتطويردورات تدريبية للمعارض التى قامت بها تسعة من بلدان حوض المتوسط المشتركة فى المشروع، وذلك فى مابين عامى 1999 و 2004.

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HISTORICAL DEFENCE SYSTEMS ON THE MEDITERRANEAN COAST

Nuria Prior
Project coordinator

Abstract

The project *Defence Systems on the Mediterranean Coast* seeks to revalue military heritage as it represents a resource for economic development and touristical purposes. In this sense, it is composed of four components or sub-projects: building the Medanet Euromediterranean Consortium, training professionals in the fields of re-valuing military heritage, restoring fortresses, promoting and disseminating coastal defensive systems. For achieving our aims and objectives, different partners from Egypt, Algeria, Greece, Portugal, Syria and Spain will work together with a budget of almost € 3 million.

The Historical Defence Systems on the Mediterranean Coast (HDSMC) are a valuable asset to the cultural heritage of certain cities and areas of the Mediterranean region and also a great opportunity for development. These former military sites, many of them abandoned, are suitable places for hosting social, cultural and educational activities, and also becoming tourist attractions.

In some Mediterranean countries there is a lack of capacities for integrating HDSMC in strategies that would enhance local development. However, we can find relevant experience throughout Europe, and such is the case of Cartagena whose example can benefit other countries in the region.

In this context, the project "Historical Defence Systems on the Mediterranean Coast" is conceived with the aim of preserving and fostering the economic and educational values of HDSMs, but particularly building capacities and know-how on preserving, managing and promoting the re-use of waterfront military sites.

Bay of Cartagena, Murcia, Spain

خليج قرطاج - مورشيا - أسبانيا

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Atalaya Castle, Murcia, Spain

قلعة أتاليا - مورشيا - أسبانيا

This is why our project has taken the helm for creating and consolidating a consortium of public institutions and private organizations in different Mediterranean countries, tasked with the exchange of experience and best practice on preservation methologies adapted to the new use of such buildings in a sustainable way.

Partners from National Centre for Documentation of Cultural Heritage or CULTNAT (Egypt), University of the Aegean (Greece), Instituto de Desenvolvimiento Social (Portugal), the Ceuta Architect's Association (Spain), the Syrian Ministry for Culture, the Argelian Ministry for Culture, the Directorate-General for Culture of Murcia Regional Council (Spain) are working together with the project coordinator, Centro de Investigación para el Desarrollo in Cartagena (Spain) for attaining the common goals of this project.

Navidad Fortress, Murcia, Spain

حصن نيفيداد - مورشيا - أسبانيا

One of our major challenges is defining a working methology for preserving and conveniently restoring those military buildings of significant value.

For this purpose, a Scientific Committee will be created, composed by an expert from each participating country (Spain, Syria, Algeria, Greece and Portugal) who must have a long experience in heritage planning and management (archeologists, architects, historicians, economists, etc.).

This committee will play a pivotal role in the restoration process, monitoring and giving guidance in the restoring works that will take place in three Meda countries involved : Pelusium Fort in Egypt, Al Marqab Castle in Syria and Mers Eddebane Fort in Algeria.

With a view to directing such works, it is necessary to design a document for raising a specific strategic plan focused for each site subject to restoration. The Scientific Committee will establish the contents of this document, as it will be in charge of supervising and assessing their quality. Two courses addressed at the drafters of those papers will be held: "Designing a strategic plan for the Historical Defence Systems on the Mediterranean Coast" in Cartagena (Spain), and "Documentation on Coastal Defensive Systems" which will be jointly organized by the University of Aegis and CULTNAT (Egypt), and will be held in Cairo and Mytilene.

Once completed such document, each partner, in collaboration with

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the Scientific Committee, will determine the priority works to be executed and design the restoration project. At this stage, two training courses will be held: "Restoring historical defensive systems on the coasts" in Cartagena, and "Economic use and management of the cultural sites" in Algeria.

Beyond the restoring and training activities, the project will also take a direct approach on dissemination and promotion of our activities, imparting knowledge on historical military heritage to public authorities, media, research centres, tourist operators and the general public.

This is the reason why we have designed a website, www.medanet.info, which will be available in English, French, Arabic, Portuguese, Spanish and Greek. Not only will it be a tool for collecting relevant data related to the project, its activities, partners, etc., but also a database on Mediterranean strongholds to be designed by all partners, a glossary of military architecture along with useful links and related bibliography will be included. Apart from the on-line resources, we expect to launch a publication on the practice and methodology of pilot interventions and a CD-ROM with the title: "Restoring Defensive Systems on the Mediterranean Coast. Methods and results."

By carrying out these activities with a budget of € 3 million, we expect to boost local development and involve decision-makers, NGOs and other organizations in our commitment to a strategic plan for pilot sites while raising awareness on the needs and potencialities of former military sites.

San Julian Castle, Murcia, Spain

قلعة سان جوليان - مورشيا - أسبانيا

مشروع "الحصون الدفاع التاريخية على شواطىء المتوسط"

يهدف مشروع "الحصون الدفاع التاريخية على شواطىء المتوسط" الى اعادة تقييم التاريخ والتراث العسكرى وذلك لاستخدامه للاغراض السياحية، وبذا يساهم فى التنمية الإقتصادية.

ويتالف المشروع من اربعة مقومات رئيسية وآخرى فرعية وهى خلق اسس هامة للتكامل الأوروبى مع دول حوض المتوسط، وتدريب المتخصصين فى مجالات تقييم التراث التاريخ العسكرى، وكذلك ترميم الحصون التاريخية والترويج الثقافى لها. وسيكون هناك تعاون وشراكة بين مصر واليونان والبرتغال وأسبانيا. وتقدر ميزانية المشروع بما يقارب ثلاثة مليون يورو.

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MEDITERRANEAN VOICES

Julie Scott
Project coordinator, London Metropolitan University

Abstract

The Mediterranean Voices project brings together a network of academics and activists in an exploration of tourism and heritage across the Mediterranean and their relationship to nationalism and other sources of identity. The project is innovative in both the size and scale of the collaboration, and in the methodology it employs. The central output of the project is an on-line multi-media database fully searchable in all the nine languages of the project, making the material accessible to both specialist and general publics. In addition, multiple exhibitions and events are planned in each of the cities. With its focus on the neglected urban heritage of the Mediterranean, and the muted voices of its neighbourhoods, the project is also working with local user groups to support innovative and inclusive approaches to the teaching of local history and to cultural and spatial policy.

In 1995, the European Union took an important step at the Barcelona Conference in recognizing cultural heritage as
'a concrete field of action to enhance the social, cultural and human dimension of the Euro-Mediterranean Partnership'.

A further meeting in 1998 of 27 Ministers of Culture of the EU and MEDA partners further identified cultural heritage as:
'a priority field of action, since it is both an essential factor in the identity of each country and a privileged means of facilitating comprehension between the various countries and cultures of the region...The cultural heritage should thus become a tool for a policy of openness, tolerance, peace and stability in the region.'

In 2000, the European Union's *Euromed Heritage Programme II* programme was launched, with the aim of promoting these objectives and linking them with sustainable tourism initiatives in some way. These aims of the Euromed Heritage Programme chimed with the work of a network of academics and activists across the Mediterranean and a group of anthropologists at London Metropolitan University with long-standing research and personal interests in the Mediterranean. Our interest has been in exploring various aspects of tourism and heritage in the Mediterranean and their relationship to nationalism and other sources of identity. Our concern was with the way tourism focuses on monumental forms of heritage, which more often than not commemorate war, conflict, conquest and colonisation – and say little about the people and how they got on with their day-to-day lives, and each other. With our project *Mediterranean Voices: Oral History and Cultural Practice in Mediterranean Cities* our aim, therefore, was to record personal memories telling of the routine pleasures and difficulties of sharing urban space in the historically cosmopolitan cities of the Mediterranean.

The project is innovative in a number of ways. Firstly, from the point of view of the size and extent of the collaboration.[1] Secondly, it differs from the usual methodological approaches employed in tourism and heritage, which use quantitative and survey tools to measure 'impacts' on tourist sites and destination communities. The position we start from, in contrast, is that tourism is so firmly entrenched in both the public consciousness and the physical spaces of the Mediterranean, that it now plays an integral part in the politics of the region at all levels – national, sub-

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Charchalis, the musicians' cafe – in the town of Chania, Crete – a long-standing meeting place for local musicians

تشارشيلز - قهوة العازفين - شانيا - كريت

national, local – tourism is something that people think *with*, as well as think *about*. This is a point that is frequently emphasised by our partners in Mallorca, which has decades of intimate familiarity with mass tourism behind it. We have to start by looking critically at the heritage as a political/cultural category: what becomes heritage, how it gets selected, what gets left out, and the consequences – and look for answers to the fault lines of power and interests within tourist destination societies, rather than simply focusing on the impacts of tourism as an external factor.

The cities represented in our network offer a range of situations and issues that illustrate this dynamic:

• Marseilles, Ancona and Alexandria, all port cities which are important transit zones for the Mediterranean, despite the declining importance of maritime links for mobility around the Mediterranean;

• Nicosia, Beirut and Bethlehem, just emerging from, or still deeply embroiled in, long years of conflict;

• Istanbul, Chania and Granada, whose cosmopolitan pasts, reflected in the multi-layered heritage of the built environment, are at odds with

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the dominant mono-ethnic public culture of the present and the attempts of new 'ethnic minorities' to find a place within it;
• Ciutat de Mallorca, Las Palmas de Gran Canaria, and Valletta, in Malta, where tourism is one of the forces driving the 'gentrification' of sections of the city at the expense of the marginalized communities who live there; and, finally,
• London, a major centre of Mediterranean diaspora communities, and nourished by enduring close links with the region.

In all of these cities, it is the aim of the local project teams to be particularly attentive to the 'muted' voices of the Mediterranean, in order both to reveal the neglected 'heritage' of the cities, and also to understand more fully the profound changes occurring today. To an extent, therefore, we ourselves have become complicit in the processes of 'heritage making', and this is a rather ambiguous position replete with potential practical, ethical and political dilemmas. In the course of the research, local project teams are working with groups immersed in the issues of their locality to find ways in which they can use the material being generated and the potential for collaborating and forming networks with others facing similar situations in different cities. Some partners are working with tour guide groups to work out culturally sensitive itineraries through the cities and provide material and training for tour guides to celebrate those aspects of the city's life which often don't make it to the pages of guide books. The project is also generating educational material for teaching both third age groups and school children, offering alternative perspectives on the past.

The stories, anecdotes and reflections we have gathered are on the whole within the living memory of the various generations, but also encompass stories passed on from long-dead grandparents or great grand parents. Recalling the nicknames by which individuals were known, occasions of feasting, celebration and the sharing of food, the growing sophistication of toys over the generations and the perennial nature of children's games, the etiquette of courtship and the centrality of music to all kinds of occasions – all these are examples of the intangible heritage which animates the cities of the Mediterranean and of which most visitors remain unaware.

Granadapic – Poster for the San Miguel festivities football match between the Pot-bellied and the Loafers, Granada

مباراة كرة قدم فى دورى سان ميجل - جراندا - أسباتيا

The case of Granada illustrates well the depth of the time frames that people employ. Here, the former Moslem quarter known as the Albaycin is undergoing a process of gentrification and property price rises which have made it a site of contested heritage. 'Ancestral memories' going back to the expulsion of the Moors in the fifteenth century are invoked to explain current events such as construction of a new Mosque in the district, the increasing incidence of conversion to Islam, and the implications of the current 'war on terror' for getting on with your neighbours.

Private meets public, and memories meet history, in the major events and conflicts which have become part of the fabric of the cities and of people's daily existence, in the graffiti and shell damage that still marks Beirut, in the increasingly porous border which continues to divide Nicosia, and in the newly constructed wall which closes off Bethlehem. Peacetime reconstruction, and urban remodelling to recreate and re-launch cities such as Marseille and Beirut as a global 'brand' have brought further changes, and arguably closed off many of the informal public spaces that were previously so important for promoting sociability in the Mediterranean, through privatising and commodifying leisure and retail spaces. The project has used still images, video footage and sound recordings to document these deve-

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lopments and the ways in which people adapt and respond to them.

The centrepiece of the project is an on-line database (www.med-voices.org), which permits you to search and download the various media, together with contextualising information. The material has been divided into seven themes: *the individual, living together, work, play, objects, faith, and spaces;* and each of these has been further divided into sub-themes. The database can be searched by full-text search using a search string, or according to combinations of theme, sub-theme, place, type of media, or language – it is searchable in all nine languages of the project (English, Turkish, Greek, Arabic, French, Maltese, Italian, Spanish and Catalan). By this means, visitors to the website are able to construct an almost infinite variety of individual journeys around the Mediterranean and its intangible heritage.

As well as the on-line database, numerous exhibitions are planned around the cities of the network, exploring and celebrating aspects of intangible heritage in each of the cities, and also drawing out the connections with the other cities of the region. In addition, a number of partners are adapting the material gathered for theatrical productions, musical concerts, radio programmes and documentary films. We shall be holding a final conference to consider the aims and outcomes of the project in September 2005.

The project has been a fascinating and stimulating personal journey for all of us involved. Thanks to the hard work and creativity of our researchers and collaborators, a vast amount of material has been gathered, of which the database represents only the tip of the iceberg. We hope very much that Mediterranean Voices will be an on-going and open-ended project, which will grow, not only as we try to make more of the material we have gathered publicly available in the future, but as visitors to the database enter into a dialogue through the website, and continue to expand the 'virtual' Mediterranean they find there through their own memories, stories and insights.

http://www.med-voices.org/

Footnote

1 *Mediterranean Voices* is co-ordinated by London Metropolitan University, in partnership with: Bibliotecha Alexandrina; University of Bologna; American University of Beirut; Centre for Cultural Heritage Preservation, Bethlehem; University of Crete; University of Granada; Tarih Vakfi, Istanbul; Association d'Anthropologie Méditerranéenne, University of Aix-Marseille; Gençlik Merkezi in Nicosia; Intercollege in Nicosia; Universitat de les Illes Balears, Mallorca; University of Las Palmas de Gran Canaria; University of Malta

مشروع "أصوات متوسطية"

يضم مشروع "اصوات متوسطية" مجموعة من الأكاديميين النشطاء والمهتمين باكتشاف مواقع التراث التاريخى التى لها دور فى تعضيد الهوية والشعور بالولاء القومى، وكذلك المناطق السياحية فى حوض المتوسط. وهذا المشروع جديد فى فكرته بالنسبة لطريق التعاون بين البلدان المشتركة به.

وهدف المشروع هو تطوير بنك معلومات اليكترونى يتضمن كل لغات البلدان المشتركة، وذلك للتسهيل على الباحثين المتخصصين وكذلك الجمهور فى سعيهم للحصول على المعلومات.

ويسعى المشروع الى التعاون مع مؤسسات محلية واقليمية للتطوير الوسائل التى يمكن من خلالها تعليم التراث الحضرى المهمل والتاريخ المحلى والثقافة المتعلقة بالمناطق المعنية. وسوف يقوم المشروع بتوفير خدماته فى مناسبات عديدة ومدن كثيرة فى انحاء حوض المتوسط.

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PRODECOM

Lila Skarveli
Project Coordinator

Abstract

The cultural, social and human aspect of the Barcelona declaration and the implementation of Programmes such as Euromed Heritage, offered the legal framework and the necessary means for the Mediterranean Fine Arts Chamber and its partners to consolidate through PRODECOM is a common action on the preservation and promotion of traditional and contemporary arts and crafts, as important tools of contributing to local development and intercultural dialogue. The main activities proposed by the project are the fruit of long and constructive partnerships with local association, cooperatives, NGOs and small enterprises, and they reflect the expectations of field beneficiaries, arts and crafts producers, traditional art creators and their organisations.

(...)Culture constitutes a fundamental dimension of the development process and helps to strengthen the independence, sovereignty and identity of nations. Growth has frequently been conceived in quantitative terms, without taking into account its necessary qualitative dimension, namely the satisfaction of man's spiritual and cultural aspirations. The aim of genuine development is the continuing well-being and fulfilment of each and every individual.

...

Man is the origin and the goal of development.(...)

Articles 10 and 14, Mexico Declaration on Cultural Policies, 1982

Cultural action and socio-economic development

The PRODECOM (Product-Development-Communication) project, among the ongoing Euromed Heritage II projects, draws its principles and inspirations from an approach of cultural action as a determinant factor of socio-economic development, attributing a priority to the human and social qualitative evolution. It is based on the wish of people to act for a better world, not only seeking the satisfaction of basic needs; but also the development of human beings, their well-being and their possibilities of living together in fellowship with other people.

The cultural, social and human aspect of the Barcelona declaration and the implementation of Programmes such as Euromed Heritage, offered the legal framework and the necessary means for the Mediterranean Fine Arts Chamber and its partners to consolidate through PRODECOM a common action on the preservation and promotion of traditional and contemporary arts and crafts, as important tools of contributing to local development and intercultural dialog.

New interregional relations based on quality partnership

The main activities proposed by the project are the fruit of long and constructive partnerships with local association, cooperatives, NGOs and small enterprises, and they reflect the expectations of field beneficiaries, arts and crafts producers, traditional art creators and their organisations.

The evolution of partnerships and mutual knowledge and understanding has neither been done in a straight line, nor overnight: PRODECOM based its existence on the challenge of bringing together very different people and organisations, of finding what unites between them and of determining common goals and methods to achieve them. Prejudices and pre-conceived ideas had to be mutually overcome and new methods of communication to be invented: the common cultural memory on one

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Apprentee weaver at Boudiaf Cooperative, FEDA network, El Golea, Algeria. Photo by Nathalie Jacquault.

متدرب على النسيج فى تعاونية بوضياف - (شبكة عمل فيدا) - الجولية - الجزائر
المصورة : ناتالى جاكولت

Carpet weaving training course, Boudiaf Cooperative, FEDA network, El Golea, Algeria. Photo by Nathalie Jacquault.

دورة تدريبية لنسج السجاد فى تعاونية بوضياف (شبكة عمل فيدا) - الجولية - الجزائر
المصورة : ناتالى جاكولت

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hand and the commonly shared current problems on the other hand are helping find the answers to those questions and create a new qualitative interregional partnership relation.

Arts and crafts

Women are in the heart of this process, as they not only preserve, but also enrich and re-create every day a living human heritage that concerns all the people. Women are open-minded and communicative, patient and perseverant, they play therefore a key-role in the PRODECOM project, both with their artistic creations and their role within the community that multiplies and enlarges the project's results. Further women empowerment and skills reinforcement are priority issues for PRODECOM.

Arts and crafts in the Mediterranean region are an excellent illustration of people's links with the memory of their past and, therefore with their present and future. They constitute the work of anonymous or known artists, living expressions of the people's spirituality, and the body of values which give meaning to life. Preservation and appreciation of this cultural heritage therefore enable people to affirm and promote their cultural identity and hence defend their sovereignty and independence.

Change and continuity

The project's activities are designed in a way to apply the abovementioned principles and to achieve the fixed goals, by a combination of "internal" actions, such as training sessions aiming at the improvement of products quality, and of actions turned towards the public for information

Ceramics craftswoman at Irak Al Amir, Jordan. Photo by Nathalie Jacquault.

نساء حرفيات فى أعمال الفخار- عراك الأمير- الأردن
المصورة : ناتالى جاكولت

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and raising of awareness: a website (www.chbeauxarts-prodecom.org), a travelling exhibition, as well as publications and a CD-ROM at the end of its implementation.

The common thread of all the activities and of the expected impact of the project, is the instauration of a new regional label, the "Cultural Development Products"® label.

The Cultural Development Products® Label aims at recognizing the quality and originality of products, namely in order to facilitate their commercialisation in Europe and in other countries. The label will be attributed to products that fulfil qualitative and social criteria defined by the Mediterranean Fine Arts Chamber and its partners. It will also allow producers to benefit, in the long run, from alleviation of certain tax and customs charges.

The Cultural Development Products® Label: cultural, social, ethical and technical standards

The innovating concept of this label resides in three main factors:

1. It is the first Euro-Mediterranean label to introduce a specific instrument for arts and crafts products

2. It is not only a quality label, but it combines cultural, ethical, social and technical criteria

3. Last but not least, the Cultural Development Products® Label is the result of a bottom-top approach and of regular consultations with field partners and beneficiaries. The Label attribution criteria have been elaborated by 379 producers in all the network's countries. This ownership is one of the best guarantees for its success and viability.

The Cultural Development Products® Label triggered new products' lines, new approaches to design and several local demands for technical training sessions and improvement of the products quality. It helps encourage creativity and exchange, it has as ambition to help create good quality items responding to modern trends and tendencies whilst remaining loyal to cultural identities and perpetuating ancestral know-how and techniques. The travelling exhibition "Lasting Mediterranean Impressions and Colours" brings into light these creations, as well as various pedagogic and informative aspects of the project within a goal to raise awareness and interest on the importance and role of arts and crafts for socio-economic development, for social coherence and for better understanding between people.

The re-appropriation of cultural identities by the populations of the Mediterranean countries themselves through Euromed Heritage and through projects like PRODECOM, can have an important impact for the effective implementation of the Barcelona declaration spirit and goals and therefore for the instauration of a geo-cultural Euro-Mediterranean space in peace, security and prosperity.

www.chbeauxarts-prodecom.org

Participating countries:
Algeria, France, Greece, Jordan, Morocco, Palestinian Territories, Turkey

Coordination

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مشروع "دعم الفنون والحرف التقليدية فى حوض البحر المتوسط"

الأبعاد الثقافية والإجتماعية والإنسانية لإعلان برشلونة وتنفيذ البرامج الدولية كبرنامج التراث الأوروبى المتوسطى، يهيىء الإطار القانونى الضرورى لغرفة الفن الرفيع لحوض المتوسط لوضع خطة لتدعيم التعاون المشترك من خلال مشروع "دعم الفنون والحرف التقليدية فى حوض البحر المتوسط".

ويهدف المشروع الى الحفاظ على الفنون والحرف التقليدية وترويجها، وذلك للإسهام فى التنمية المحلية فى ذات الوقت التى تقوم فيه بتعزيز الحوار الثقافى المشترك بين البلدان. والأنشطة المقترحة من خلال المشروع هى فى الحقيقة امتداد لشراكة طويلة بين المؤسسات التعاونية الجمعيات الأهلية المحلية والمنظمات غير الحكومية. وتعكس هذه الأنشطة مستوى الطموحات المختلفة للفنانين المتخصصين وكذلك والحرفيين التقليديين.

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PATRIMOINES PARTAGÉS

Mercedes Volait – Romeo Carabelli

Abstract

This project is a research aiming at improving the knowledge on architectural forms and urban heritage of the 19th and 20th century in the Mediterranean, it concerns a specific component of this cultural heritage that has been shaped by the exchanges and circulations between its two shores and testifies cross-cultural influences.

In order to improve and support knowledge on recently built heritage in the Mediterranean, a large historiography programme was held. The scientific challenges began with the definitions of heritage notions and present categories of heritage.

The relations between heritage notion and heritage protection are biunivocal and mutation on intellectual positions are connected to mutation into architectural and urban bodies, heritages and their safeguard.

Focusing our specific domain – recent heritage – demands that protection instruments and procedures for cultural heritage and surface protection combine with more traditional monumental safeguarding concepts.

The project

This project is led by CITERES EMAM (a joint research center of CNRS and the François-Rabelais University in Tours) and coordinated by Mercedes Volait and Romeo Carabelli. It associates 15 partners belonging to the academic, scientific, and professional milieus of nine countries around the Mediterranean: Algeria, Egypt, Spain, France, Greece, Italy, Morocco, Syria and Tunisia.

Menagem tower in Asilah, Morocco. Photo by Romeo Carabelli.

برج مناجم - أصيلة - المغرب
المصور : روميو كاربيللي

The project consists of a research aimed at improving the knowledge on architectural forms and urban heritage of the 19th and 20th centuries in the Mediterranean, in view of guiding their revitalization in an informed and sustainable manner.

It concerns a specific component of the Mediterranean cultural heritage that has been shaped by the exchanges and circulations between its two shores. Such "heritage" is currently in the process of being recognized, at varying rhythms and degrees, in the entire region.

The legacy of the past two centuries represents today a significant, often essential, share of the built landscape in most cities of the North and Southern Mediterranean. It is the product of the diverse urban transformations stemmed from the industrial revolution, European expansion across the Mediterranean, or local policies of westernization (associated with the Ottoman reforms, known as *Tanzîmât*).

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Avenue de l' Armée Royale, Casablanca, Morocco. Photo by Romeo Carabelli.

شارع الجيش الملكى - الدار البيضاء - المغرب
المصور : روميو كاربيللى

At a spatial level, those built forms happen to constitute, in many cases, the centres of the cities they belonged to or their major cores of activities or residence. In architectural terms, and irrespective of their location on the southern or northern shore of the Mediterranean, they share many features, due to affinities at an artistic and technical levels, whether these concern urban design models, building distribution types, building regulations, professional cultures, construction systems, or decorative repertoires. 19th and 20th centuries architecture in the Mediterranean testifies moreover to cross-cultural influences.

Accordingly, studying such heritage can help improving, not only our understanding of specific national situations, but also our comprehension of European architecture and urbanism at large, through their extra-European manifestations. Conversely, the transnational dimension of the heritage under scrutiny offers new perspectives for its appreciation.

Nowadays, 19th and 20th centuries architecture represents a significant part of the built environment of many cities in the region, and often their most attractive parts; indeed it is raising increasing concern. In order to address the resulting specific issues in matters of identification, protection and enhancement and promote a better comprehension of recent heritage, the project proposes cross-checking knowledge and exchanging experiences through a large regional network involving academics, professionals and decision-makers.

The historiographical composant of the project[1]

In order to improve and support knowledge on recent built heritage in the Mediterranean, a large historiography programme was held. Its main corpus tries to organize the actual awareness about the history of architecture, urbanism and heritage starting from early colonial period up to present time.

The scientific challenges began with the definitions of heritage notions and present categories of heritage. In this specific geographical area many different adjectives, such as "recent", "modern", "colonial", "cosmopolitan", "European", "exported" and "imported", are used to define a part of the legacy the project focuses on.

Urban and architectural realizations in the field call for a pragmatic approach. The common sense of heritage has been considered as a starting point. The different mutual histories presented by partners pointed the specific interest toward

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generic urban heritage; inducing the re-placement of the extraordinaire heritage into the larger world of the usual and ordinary inheritance. Monumental heritage was re-assessed as a special case.

The complexity of interlaced development through time, space and experience, addresses the interest on this multi-pole and diachronic approach to cultural heritage. Focusing on the Mediterranean exchanges, the corpus of the plural reflection sketches an essential image of this mutual heritage not as a confrontational subject but as an embedded system.

This point of view tries to bypass some of the previous ideologies so as to provide a suggestive panorama. Of course, mutual reconnaissance is still not achieved; and cultural integration remains a main goal to accomplish, also in this specific patrimonial area.

The project activities of locating, pooling, and disseminating data that are currently dispersed, fragmented, and not easily accessible, actively contribute to the advancement of the knowledge.

Melilla, Morocco. Photo by Romeo Carabelli.

ميليله - أسباتيا
المصور : روميو كاربيللى

Heritage recognition and protection[2]

In order to identify and promote forms of development and revitalization adapted to local contexts and based on exchanges of experiences, an attentive inventory and analysis of existing relationships among cultural notions, instruments and practices of protection and heritage safeguard, has been realised.

The results supply us with the opportunity to evocate and evaluate the stratigraphical sedimentation, circulation and composition of heritage protection in the Mediterranean.

These relations between heritage notion and heritage protection are bi-univocal and mutation on intellectual positions are connected to mutation into architectural and urban bodies, heritages and their safeguarding.

The defence of recent architectural and urban heritage must apply to the most recent notion of configuration. The notion of modern heritage protection emerged in the 19th century, with a calendar connected to the modern development of heritage conception. Passing at first through the protection of antiquities and later through historical and monumental patrimony, the notion of cultural heritage appeared after the Second World War and was largely and definitively established during the seventies.

Focusing on our specific domain, "recent heritage", demands that protection instruments and procedures for cultural heritage and surface protection combine with more traditional monumental safeguarding concepts. Recent heritage needs a topographical approach in order to

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be considered in its complete quality, quantity and complexity. All Mediterranean countries developed this kind of instruments and procedures, each one using their own specificity and timing schedule.

Relatively easily solved within European countries, the identity of recent heritage is a major subject in the southern and eastern Mediterranean shore, as a big part of recent heritage was realised during the western colonisation and the concept of mutual heritage hardly integrate local population habits.

All the actual juridical protection structures consider territorial and surface protection; some countries have very advanced instruments while some others are in a start-up phase. Not everywhere these instruments and practices are already applied to recent heritage; however we can note that opening processes are ongoing and the latest instruments of physical planning consider recent heritage and its specific needs as zoning protection.

Recent heritage has to be integrated in today's planning projects; and its specific colonial component even more so. Using the urban planning instrument of protection, recent heritage could play a double role as memory and source of urban development.

The Patrimoines Partagés project is still ongoing and producing a detailed analysis of key projects of rehabilitation, conversion, and revitalization, as well as studies of experimenting GIS focused on *ville nouvelle* areas in the Maghreb (Sfax, Tunis and Rabat) and on two specific "towns" in Egypt (Port Said and Heliopolis in Cairo). The project dissemination activity consists of a large number of publications, a website and an active participation to scientific congresses and meetings.

http:/www.patrimoinespartages.org/

Footnotes

1. "Repertoire of Knowledge and Sources" is one of the project axe; the main deliverable is the collective book "Histoires d'architectures en Méditerranée, XIXe-XXe siècles" (Histories of architectures in the Mediterranean, XIXth and XXth centuries), edited by Jean Baptiste MINNAERT (Tours University), the publication is foreseen in February 2005.

2. An axe of the project is devoted to an "Inventory of Instruments and Practices"; the main deliverables are a CDrom edited by Arvha and a collective book, edited by Alexandre ABRY and Romeo CARABELLI (Citeres Emam, CNRS, Tours). Both publications are foreseen along February/ March 2005.

مشروع "المحافظة على التراث الحضري والمعماري"

يهدف هذا المشروع الى زيادة الوعى بالتراث الحضرى لحوض المتوسط الذى كان سائداً فى خلال القرنين التاسع عشر والعشرين، وكذلك التعرف على النماذج المعمارية المختلفة لنفس الفترة التاريخية. ويمثل المشروع حلقة اتصال من خلالها يتم التعارف والتشاور بين بلدان الشاطىء الشمالى والجنوبى للمتوسط ليعزز العلاقات والروابط الثقافية بين المجموعتين.

ويقوم المشروع بتطوير برنامج كبير حول مسألة كتابة التاريخ وتعريف مفهوم التراث، وذلك لزيادة الوعى والتعرف على الميراث التاريخ للبلدان على حدة وكذلك المنطقة ككل.
ان العلاقة بين مفهوم التراث وحمايته من جهة، والتغيير الفكرى التى تتعرض له المجتمعات يمثل بحد ذاته تحوّل هام يجب وضعه فى الحسبان عند التعرُض لمسألة حماية التراث المعمارى و الحضرى.
كما يساهم المشروع فى زيادة الوعى بالمحافظة على التراث وحمايته من التلوث واسباب التلف الآخرى.

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THE NAVIGATION OF KNOWLEDGE PORTAL

Galia Saouma-Forero
UNESCO, Navigation du Savoir project coordinator

Abstract
Today, all arsenals are confronted with the same difficulties and faced with the same challenges: restructuring of spaces, tourism development, environmental protection, maintenance of huge buildings (shipyards, warehouses, quarantine areas and hospitals for galley slaves...), and safeguarding technological know-how specific to harbours and maritime activities. Located on the seashore, often dependent on administrations with divergent objectives (harbour authorities, cities, ministry of marine or transport...), they are highly sought after by promoters, hotels chains, various tourism companies, etc, who are unaware of the historical and cultural importance of such "places of memory".

If today the Mediterranean seems to be a neuralgic centre of cultural, political, and social tensions, it has also been since Antiquity the privileged vector of exchanges of knowledge, values and goods, and a source of cross-fertilization between civilizations. The project's aim is to create a network of Mediterranean historical arsenals. The first institutional partners to support the project were the arsenals of Valetta (leader) to which were added Tunis, Algiers, Cyprus, Pisa, Villefranche-sur-Mer and Barcelona.

Today these arsenals face abandonment, whereas in Ancient times, the Middle Ages and during the Renaissance, in the North as well as the South, they concentrated all the scientific and technical knowledge of their time (astronomy, mathematics, geography, cartography, shipbuilding, medicine...). They were also places of "forced" ecumenism, where galley slaves, prisoners of war, could practice their worship.

The networking of partners involved in the project will ensure the development and enhancement of this heritage, and will strengthen the national capacities in the fields of

Ship model from the Museu Maritim de Barcelona.

نموذج لسفينة من متحف مارتيم دى برسلونة

Ship model from the Museu Maritim de Barcelona.

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Maltese coast. Photo by Marzia Lami..

ساحل مالطا
المصور : ماريزيا

sustainable economic development, training and more particularly management, cultural tourism, and their immediate repercussions on employment.

Originally bound to war, the transformation of arsenals into places of cultural dialogue and peace is a real challenge, because maritime heritage through its buildings, restoration of old ships and submarine heritage is unknown to the general public. The valorisation of arsenals and their transformation as places of dialogue, is inscribed within the framework of conservation policies of cultural heritage, which is a tool towards achieving stability and tolerance in the Mediterranean.

This project for the arsenals is meant to treat these issues jointly. It is composed of six sub-projects:

1. The creation of a network of multimedia centres: www.navigationdusavoir.net

2. Training programme on cultural, eco-cultural and intercultural tourism in the Mediterranean

3. The design of land and maritime cultural itineraries connecting the arsenals

4. The organisation of an itinerant Mediterranean maritime heritage festival

5. Training workshops on traditional Mediterranean maritime carpentry

6. Training workshops on underwater archaeology techniques.

The objective of the project "The Navigation of Knowledge" is to create a long term development network of Mediterranean historic

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arsenals, increase the resources of local organizations for managing and developing the rich cultural heritage, and to have a visible and tangible impact on its role in the social and economic development of the area. Lastly, it will contribute to its integration at the regional level by providing an ideal framework for the development of mutual comprehension, a methodology and a common protocol for transmitting knowledge, and for its conservation.

The objectives of the project are:

- to establish inventories of the maritime heritage of the cities involved in the project, and increase the historic knowledge of trade and knowledge exchanges;
- to conserve and promote the know-how related to the protection of movable and immovable maritime heritage;
- to provide training in submarine archaeology and traditional marine carpentry;
- to promote cultural tourism;

The portal aims at enabling the 15 institutional organizations to share not only their knowledge and experience but also to work jointly www.navigationdusavoir.net

The partners :

- Association pour la Sauvegarde du Patrimoine maritime Villefranche-sur-Mer
- Consorci de les Drassanes de Barcelona
- Chambre de Commerce et d'Industrie Nice-Côte d'Azur

Golette Sant'Eulalia, reconstruction of an ancient ship. Photo by Marzia Lami.

جولييت سانت الوليا - إعادة بناء سفينة قديمة
المصور : ماريزيا لامي

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• Université de Chypre -Cité des Sciences de Tunis -CNRS, Observatoire océanologique de Villefranche-sur-Mer -Commune di Pisa -Groupe de Recherche en Archéologie Navale (G.R.A.N.)
• Ministère Algérien de la Communication et de la Culture, Direction du Patrimoine culturel
• Ministère Tunisien de la Culture, Unité de promotion des sources de la mémoire et de l'identité nationale
• Musée national de la marine (France)
• Consorzio Pisa Ricerche, Centre Meta
• Organisation des Nations Unies pour l'éducation, la science et la culture (UNESCO)
• World Ship trust (W.S.T.)

مشروع "الملاحة الى باب المعرفة"

تواجه كل الترسانات البحرية فى الوقت الحاضر نفس المصاعب والتحديات، ألا وهى اعادة التنظيم البنيوى، التنمية السياحية، مطالب حماية البيئة، وصيانة المبانى الضخمة (الموانى، المخازن والمستودعات الكبيرة، ومستشفيات العاملين)، وكذلك الحفاظ على المعرفة التكنولوجية لادارة الموانى والأنشطة البحرية الآخرى. بما أن الترسانات تقع فى الغالب على شاطئ البحر فهى بالتالى معتمدة على ادارات ذات اهداف سياسية واجتماعية مختلفة، مثل المسئولين عن الموانى، حكام المدن، وزارات النقل والموصلات و الى ماغير ذلك، ولذلك فان هذه الترسانات تجذب فئات عديدة مثل الفنادق والشركات السياحية و المقاولون على اختلاف نشاطهم، وهؤلاء فى غالب الاحيان لا يوجد لديهم المعرفة الكافية بالقيمة التاريخية والحضارية "للأماكن ذات الذكرى التاريخية".

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THE ANNA LINDH EURO-MEDITERRANEAN FOUNDATION FOR THE DIALOGUE BETWEEN CULTURES

Rafael Dochao Moreno
Principal Administrator
European Commission – DG-External Relations
Euro-Mediterranean Partnership Barcelona Process

Abstract

The Anna Lindh Foundation is defined as a light independent administrative structure, which will be responsible for the co-ordination of the network of national networks and will develop activities avoiding any duplication of effort with existing programmes. The Headquarters, in line with Foreign Ministers decisions, will be in the Bibliotheca Alexandrina in tandem with the Swedish Institute in Alexandria. Dr. Traugott Schöfthaler, the nominated Executive Director of the Foundation, presented his first set of ideas for the Foundation to the last Euromed Ministerial Conference in The Hague, in November 2004.

History

The 1995 Barcelona Declaration, that started our Euro-Mediterranean partnership, stated the need to develop a dialogue of cultures and civilisations within the framework of the Mediterranean societies. But for some this chapter of the Barcelona process, the one dealing with social, cultural and human aspects has been the "poor sister" of the partnership. Therefore the idea of creating a new instrument to promote intercultural dialogue was introduced in the agenda.

In this respect, the Euro-Mediterranean Conference of Foreign Ministers in Valencia in April 2002 (Barcelona V) included in the conclusions the principle of creating a Euro-Mediterranean Foundation to promote a dialogue between cultures.

The subsequent work in the Euro-Mediterranean Conferences of Foreign Ministers in Crete in May 2003 and in Naples, in December 2003, (Barcelona VI) agreed on the details for the launching of the Foundation. In parallel, former Commission President Prodi created a High-Level Advisory Group on Dialogue between Peoples and Cultures who launched a report[1] with very valuable ideas for the future work of the Foundation. Finally, Dr. Traugott Schöfthaler, the nominated Executive Director of the Foundation, presented his first set of ideas for the Foundation to the last Euromed Ministerial Conference in The Hague, in November 2004.

What is inside?

The Anna Lindh Foundation is defined as a light independent administrative structure, which will be responsible for the co-ordination of the network of national networks and will develop activities avoiding any duplication of effort with existing programmes.

The main elements of the structure of the Foundation are:

- The *Board of Governors* of the Foundation, which shall be composed of representatives of the 35 members of the Euro-Mediterranean Partnership and will, in the initial stage, be the Euromed Committee[2] itself. This is very important to underline facing the criticism of "control" of the Foundation by the governments, because after the initial three-year period, the Euromed Committee will revise the membership of the Board of Governors and certain partners have already indicated that the Board

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should be smaller, more operative and include members of the civil societies. Its main tasks are appoint the Executive Director, to adopt the Foundation's work-programme and all the related financial and audit questions.

• The *Advisory Committee* consisting of 12 members (with a balanced representation of the Euromed partners and respecting gender equality) has been established with personalities, mainly from the civil society, chosen for their background in the field of intercultural dialogue and their independence. Their main task is to give advice to the Executive Director for the preparation of the work programme and other issues related to the work of the Foundation.

• The *Network of Networks* is a key aspect of the Foundation. Indeed each country has identified institutions and organizations that at national level are working to develop a dialogue between cultures within the framework of the Euro-Mediterranean societies. The Foundation will play a pivotal role in mobilizing these national networks, notably by securing access to funding, bringing people and organizations together, spreading knowledge and sharing best practices with the aim of furthering the dialogue between cultures.

An important aspect of the co-ownership of the Foundation is the financial commitment by the Euromed partners. Indeed, it will be financed on the one side by the European Commission that will provide a grant of € 5 million under the MEDA programme and, on the other side, by the members of the Euro-Mediterranean Partnership. In total more than € 11 million. The conditions for private donations will be determined in the near future.

What kind of activities?

Although the programme for the Foundation is still to be discussed by the Board of Governors, ideas on future programmes presented by M. Schöfthaler include, notably:

1. **"Our Common Future"** aiming at reach out the largest possible number of young people and invite them to share experiences and work together without frontiers. This programme could include actions like a Euro-Mediterranean Popular Music Project (Collection of popular music for dissemination), a Euro-Mediterranean school magazines project and Euro-Mediterranean schools network and Teacher-Training Programme (for twinning of schools and related subjects)

2. **"Opportunities for Multiperspectivity"** inviting the young generation for learning together throughout life. Focus is on translating universal values such as non-discrimination, justice and tolerance into attractive learning and teaching resources. It will be based in ideas like a Multilingual Education Server for human rights, democratic citizenship and sustainable development a programme for comparative research on school textbooks and curricula and others.

3. **"Our Creative Diversity"** on the concept of cultural diversity in the Euro-Mediterranean region, including Euromed Heritage in Young Hands making accessible results of Euromed Heritage programme to formal and out-of school education and other education actions and selected workshops on independent artistic creation in fields such as theatre, music, modern dance and arts, and, very important, including identification of mobility schemes and travel grants for young artists.

4. **"Science without Frontiers"** designed as synergy mechanism promoting participation in the emerging global higher education and science space and including ideas like the launching of a "Braudel-Ibn Khaldoun Higher Education Network" (as proposed by the Prodi's High Level Advisory Group mentioned above), co-operative trans-border research groups and a Euromed Model University Programme.

5. **"Euro-Mediterranean Information Society"** including educational and cultural journalism actions, a follow-up to the Civil Society Forum at the World Summit on Information Society (Tunis 2005) with focus on the interrelationship between emerging learning, knowledge and information.

6. **"Empowerment of Women Programme"** in co-operation with international women networks and women universities or relevant programmes and particular attention to gender issues will be mainstreamed across the whole programme of the Foundation.

And the future?

The Foundation can only be capable of delivering its full potential if is able

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to be known and be present in the Euromed region by promoting a continuous intercultural debate, including the establishment of a "Euromed label" for projects in which it has a presence. In this respect the official launching foreseen for spring 2005 and the actions to be developed by the national networks during the year 2005 are going to be essential.

Three main challenges for the Foundation are the following:

1. The civil societies of the region need to be reflected in the Foundation ideas and works. The Foundation can not appear in the eyes of the Euro Mediterranean public opinions merely as an instrument of the Governments. We need equilibrium between the two.

2. The Foundation should, especially in the first year, combine credibility with visibility in order to make known all the efforts not only of the Foundation itself but as well of the Barcelona Process.

3. The mobility for all actors of the Foundation should be guaranteed. No intercultural Dialogue action could have success if we do not guarantee the free and independent movement of ideas, artists and actors in the framework of this intercultural dialogue.

As indicated by the Groupe des Sages: "It is then that positive and healthy cultures, a culture of peace, a tolerant, friendly, participatory culture will triumph over the denial and suspicion which sometimes prevent them from flourishing".

Footnotes

1 Details in all Euromed languages of this interesting report of the "Group des Sages" can be found under the following address: http://europa.eu.int/comm/dgs/policy_advisers/experts_groups/dei_saggi_group/index_en.htm

2 The Euromed Committee is the body representing the governments of the 35 Euromed partners (25 EU + 10 Southern Mediterranean countries)

مؤسسة أنّه لیند Anna Lindh الخیریة

مؤسسة أنّه لیند الخیریة هی مستقلة الی حد کبیر، وستتولی مسئولیة التنسیق لشبکة التی تتکون من التجمعات القومیة فی البلدان المشرکة، وستقوم کذلك بتطویر الفعالیات والأنشطة، لکی تتحاشی الأعمال المزدوجة والغیر ضروریة بخصوص البرامج المعنیة للمکتب الرئیسی، الا وهی مکتبة الأسکندریة بالتنسیق مع المعهد السویدی فی الأسکندریة، وذلك حسب ما قرره وزراء الخارجیة. وقد قدم الدکتور تروجوت شوفلار المدیر التنفیذی المرشح للمؤسسة مجموعة من الأفکار حول عمل وتطویر المؤسسة الی المؤتمر الوزاری الأوروبی المتوسطی الأخیر، والذی عقد فی فی لاهای فی نوفمبر 2004.

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ABOUT EUROMED HERITAGE
EURO-MEDITERRANEAN PARTNERSHIP
EUROMED HERITAGE

Creating a future that cares for the past

The Mediterranean
is the cradle of many civilisations.
Its historic settlements and archaeological sites, together with its customs and traditional craft skills, form a legacy that is shared by the people of every country on its shores.
This unique cultural endowment is a resource under threat and a shared responsibility.

A regional programme within the Euro-Mediterranean Partnership, Euromed Heritage
is helping European and Mediterranean partners
to transform their cultural capital into an economic and social asset, and to appreciate their common interests.

Together for culture

Since 1998, *Euromed Heritage* has committed a total of € 47 million to fund partnerships between leading European and southern Mediterranean conservation experts and heritage institutions.

The seeds were sown in 1995 when foreign ministers from the EU and twelve Mediterranean Partners (Algeria, Cyprus, Egypt, Israel, Jordan, Lebanon, Malta, Morocco, The Palestinian Authority, Syria, Tunisia and Turkey) met in Barcelona and agreed to form a long-term alliance (the Euro-Mediterranean Partnership) that would nurture closer economic and cultural ties between the southern Mediterranean and Europe.

They realised that well-chosen joint programmes would help partner countries create a sustainable future for their heritage.

The priorities of Euromed Heritage are to:

- Highlight Mediterranean heritage by creating inventories that document its composition and extent, and by promoting high quality tourism and networks between cultural institutions
- Exchange expertise and technical assistance, and support institutions and policies that promote cultural heritage
- Promote knowledge about heritage among the public and decision makers, and create a compendium of know-how and techniques used in Mediterranean heritage, also through the use of new technologies
- Create opportunities for training in heritage-related professions and trades.

Euromed Heritage I started in 1998 with 21 projects that highlight and preserve the Mediterranean's physical and intangible heritage. Some of these focused on artefacts, archaeological sites and historic buildings; others on popular traditions and non-material culture.

Creating heritage inventories was a priority, since they enabled policy makers to reach informed decisions about the protection and use of cultural assets.

Today *Euromed Heritage II* embraces 11 new projects in the field of cultural heritage. Euromed Heritage II extends the idea of integrated heritage management from local to regional level.

The Mediterranean's intangible heritage is recognised through projects that focus on the oral history of its great cities, its maritime traditions, traditional crafts, its music, and food production. Pursuing the same aims as Euromed Heritage II, the first two projects of Euromed Heritage III have started in 2004 and will finish in 2007.

Thanks to these projects, and its success in raising public awareness about the heritage of southern Mediterranean countries, the legacy of Euromed Heritage will be a future that cares for the past.

EUROMED HERITAGE I
1998–2004

Total budget 17 million

The Projects

Corpus/Corpus Levant: Inventory of vernacular buildings throughout the Mediterranean

Year of the Mediterranean
2005
Année de la Méditerranée

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Journées Euro-Méditerranéennes du patrimoine: A study on the feasibility of extending heritage days to southern countries

Expo 2000: Travelling exhibition on conservation in the Euro-Mediterranean zone

Fêtes du Soleil: Recording the intangible heritage of Mediterranean popular festivals

IPAMED: Computer assisted remote sensing cartography of heritage sites in Tunisia

Cours du Patrimoine du Maghreb I/II: Conservation training and scholarships in Algeria, Morocco and Tunisia

Manumed / Voir § See: Conservation, inventory and promotion of the visibility of small and private libraries in north Africa and Near East

Museomed: Training course on modern museum technology and management

Islamic Art in the Mediterranean I/II: Heritage trails and catalogues on Islamic architecture

PISA: New approaches to conservation and management of archaeological sites

Rias: Forum for technical and policy cooperation in underwater archaeology

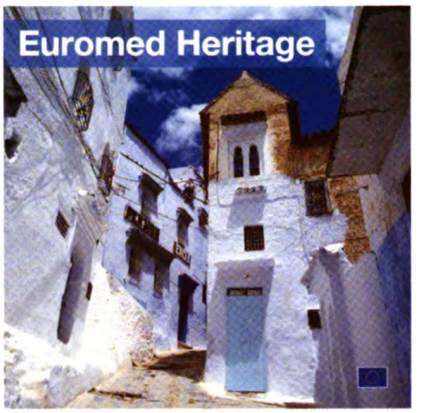
Salambo: Assessment of skills in decorative crafts used in conservation of historic buildings

Unimed Audit: Analysis and index of heritage legislation and training in the whole regionUnimed Herit: Training in the practice and theory of heritage management and conservation

Unimed Symposium: Forum on strategies to protect non-material heritage

Saving Cultural Heritage Exhibition: Follow-up of the Expo 2000 shown in partner countries

Encyclopédie de la Méditerranée: Editorial project consisting in a series of 20 pocket books and 2 larger volumes in Arab, French and English



EUROMED HERITAGE II

2002–2005

Total budget 30 million

The Projects

Delta: Integrated regional planning of heritage conservation and management

Prodecom: Support and training for traditional Mediterranean arts and crafts

Filières Innovantes: Promotion of small producers of regional agri-food products and handicraft

La Navigation du Savoir: Conservation and promotion of Mediterranean maritime heritage

Mediterranean Voices: Oral history and cultural practice in Mediterranean cities

MediMuses: Research and promotion of classical musicof the Byzantine age in the South East Mediterranean basin

Temper: Research, conservation and promotion of public awareness of the Mediterranean's prehistoric heritage

Patrimoines Partagés: Conservation of 19th and 20th century urban architecture

Ikonos: Distance learning in conservationof artefacts, buildings and monuments

Unimed Cultural Heritage II: Creation of a portal on legislation, training offers and best practice in conservation and management of cultural heritage

Defence Systems in the Mediterranean Coasts: Valorisation of fortresses (training/restoration) along the Mediterranean coasts

EUROMED HERITAGE III

2004–2007

The Projects

Discover Islamic Art: Realisation of a virtual museum on Islamic art in the Mediterranean.

REHABIMED: Rehabilitation of Traditional Mediterranean Architecture
www.euromedheritage.net

EUROMED HERITAGE
Regional Management Support Unit – RMSU
A Regional Management and Support Unit has been set up for Euromed Heritage on behalf of the EuropeAid Co-operation Office. The role of the RMSU is to assist partners and beneficiary countries in achieving project objectives, ensure coherent implementation of projects and full exploitation of opportunities, promote visibility and exchange of information and results.

The RMSU is located at the Istituto Centrale per il Catalogo e la Documentazione (ICCD), autonomous body of the Italian Ministry for Cultural Heritage, that manages the catalogue of the Italian cultural heritage, and benefits from the technical know-how of the international centre Città d'Acqua of Venice.

ICCCD – Istituto Centrale per il Catalogo e la Documentazione
via di San Michele 18
I-00153 Rome, Italy
+39 06 58332194,
+39 06 58179396 fax
info@euromedheritage.net

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http://europa.eu.int/comm/europeaid/projects/med/index_en.htm
europeaid euromedheritage@cec.eu.int

For questions concerning this publication please contact the RMSU at info@euromedheritage.ne

EUROMED HERITAGE: a programme funded by the European Commission to safeguard the culture of the Mediterranean basin and increase dialogue and understanding between nations with a common heritage. Consequently, 14 diverse projects are striving to preserve this cultural treasure chest of heritage for current and future generations.

EUROMED HERITAGE:
Several diverse projects preserving the treasure chest of Mediterranean culture for the future

EUROMED HERITAGE:
Dialogue and Sustainability:
Several projects preserving the diversity and unity of Mediterranean culture

EUROMED HERITAGE:
Safeguarding old culture with modern know-how and innovative technology

Euro-Mediterranean Partnership –
The EU programme Euromed Heritage supports Mediterranean countries in their efforts to promote and care for their heritage.

Euromed Heritage projets, 1998-2007
Corpus, Corpus Levant, Euromediterranean Heritage Days, Expo 2000, Fêtes du Soleil, Ipamed, Maghreb Heritage Training Courses I/II, Manumed / Voir § See, Museomed, Islamic Art in the Mediterranean I/II, Pisa, Rias, Salambo, Unimed Audit, Unimed Herit, Unimed Symposium, Saving Cultural Heritage Exhibition, Encyclopedia of the Mediterranean, Delta, Prodecom, Filières Innovantes, La Navigation du Savoir, Mediterranean Voices, Medimuses, Temper, Patrimoines Partagés, Ikonos, Unimed Cultural Heritage II, Defence Systems in the Mediterranean Coasts, Discover Islamic Art, Rehabimed, *Quantara, Byzantium Early Islam*
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EUROMED REPORT. PRESIDENCY CONCLUSIONS FOR THE EURO-MEDITERRANEAN MEETING OF MINISTERS OF FOREIGN AFFAIRS (THE HAGUE, 29–30 NOVEMBER) IS PRODUCED BY THE EUROPEAN COMMISSION (EuropeAid Cooperation OfficeDG).
The Report is on the web at: http://europa.eu.int/comm/external_relations/euromed/publication.htm.

الشراكة الاوروبية البحر متوسطية

يوروميد هيريتاج: التراث الحضاري المشترك لأوروبا وحوض البحر المتوسط

من اسمى أهداف "يوروميد هيريتاج" هو خلق مستقبل باهر من اهم منطلقاته هو الحفاظ على الماضى.
منذ عام **1998** قام المشروع باتفاق **47** مليون يورو لتمويل مشاريع مشتركة خاصة بحفظ التراث، كذلك دعم خبراء ومؤسسات فى المجالى الثقافى بين دول شمال وجنوبى حوض المتوسط.
فكرة المشروع بدأ تحقيقها عندما اتفق وزراء خارجية الاتحاد الأوروبى اثنى عشرة من زملائهم من وزراء دول البحر المتوسط وهم: الجزائر، قبرص، مصر، اسرائيل، الأردن، لبنان، مالطة، المغرب، السلطة الفلسطينية، سوريا، تونس وتركيا. اتفق الوزراء فى اجتماعهم ببرشلونة على تكوين تحالف طويل الأجل وهو "الشراكة الأوروبية مع حوض المتوسط" من اجل خلق و تدعيم طرق جديدة للترابط الاقتصادى والثقافى بين أوروبا وحوض المتوسط.
ومن أهم أهداف هذه الشراكة هى: اظهار التراث الثقافى المشترك؛ تبادل الخبرات والدعم المشترك للمؤسسات المدنية؛ نشر المعرفة الخاصة بالتراث؛ وخلق مجال للتعاون المشترك فى المجال الثقافى وحفظ التراث.

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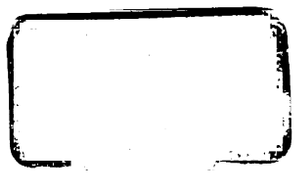

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